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## WIESBADEN MAIDS AND MUSIC PLEASE ALLIED SOLDIER BOYS

Light Opera Preferred to Other Tunes—Frankfort a Seething Center, Musically and Commercially—  
Goethe's "Iphigenie in Aulis" Open Air Performance Well Attended—Puccini Coming Into His Own Again in Germany

Wiesbaden, August 20, 1919.—Wiesbaden is the place where they all meet—Doughboys, Tommies, and Poilus. If in Coblenz you ask a soldier how he likes the town, he says: "Oh, all right, but—have you seen Wiesbaden?" In Mayence, when the streets are dark and deserted and you inquire where all the soldiers are, the answer is "In Wiesbaden—probablem—" Well, what is it about Wiesbaden, I thought, and I went. I won't try to describe the beauty of the famous resort, for who does not know it? A description of the life would be entirely out of place in a musical publication. Let me only say that Wiesbaden is not what it is in ordinary times. The streets, to be sure, are as immaculate as ever, the green trees as refreshing and the hills in the distance as inviting. But the people—the people are different. For a moment you wonder whether you are in Germany at all, for you hear everything but German. Then you notice the uniforms, and then—the girls. You rub your eyes and wonder if you are not in Paris after all. No, you are not, but you realize that all good Americans do not have to go to Paris to die. Anyhow, you know why everybody in the Rhine armies thinks, dreams, and talks about Wiesbaden.

Once I had satisfied my curiosity I proceeded to occupy myself with strictly musical matters. I marched up the Kaiserstrasse—"Rue de l'Empereur," as the new painted sign has it—to the Kurhausplatz, alias "Place du Concert," and into the Kurhaus, where an afternoon performance of Goethe's "Iphigenie in Aulis" was being given in the open air, preceded by Gluck's overture played by the Kurhaus Orchestra under H. Irmer, the municipal "Kurkapellmeister." In the evening there was a concert by the same orchestra, the program of which was very "light" indeed—quite to the taste of the many soldiers present. Like the girls, the orchestra of Wiesbaden is, in the judgment of the American soldier, the best in Germany. But, unlike a great proportion of the former, the latter has not been imported from Paris.

Indeed, the orchestra is very good. It plays usually twice a day, and for special occasions, when the program is more serious, the orchestra and the Konzertverein play together. The first Kapellmeister is Karl Schuricht, the municipal Musikdirektor of Wiesbaden, at the same time chief conductor of the Opera at the "Nassauisches Landestheater," as it is now called.

This theater reopens on August 31 with the usual German repertory. New productions announced for the ensuing season include an opera in two acts by Julius Bittner, "Der Musikant"; a comic opera in two acts by Waldemar Wendland, "Das vergessene Ich," and another in three acts by Rudolf Nelson, "Incognito." Klose's "Ilsebill" will be produced as a novelty in Wiesbaden, and a new arrangement of Offenbach's "Goldschmied von Toledo," made by J. Stern and Alfred Zamara, likewise. Among the revivals will be "Othello," "The Bartered Bride," "Queen of Sheba," "La Dame Blanche," "Euryanthe," "Orfeo," "Romeo and Juliet," and Suppé's "Boccaccio" and

Blech's "Verseigelt." There will also be the customary pre-war dose of Puccini, who is just coming into his own again in Germany. "Bohème" and "Tosca" are announced.

While the State Opera is dormant, comic opera is going full tilt at the little Residenztheater of Wiesbaden. At present two hits of the Berlin season—Gilbert's "Die keusche Susanne" and Kálmán's "Die Fäschingsfee" are alternating with such "standards" as "La Belle Hélène" and "The Geisha"—so both the French and Anglo-Saxon wings of the forces of occupation ought to be satisfied. As a matter of fact they are more than satisfied. Wiesbaden is the oasis in the desert. It is the gayest, the pleasanter, the sprucest town in all Germany—it is a charming vanity fair which our warriors will regret to leave behind.

### MUSIC IN "NEUTRAL" FRANKFORT.

Frankfort-on-Main, August 22, 1919.—Frankfort is in another world. It is in the so called neutral zone, which means that no soldiers of either side are allowed. Therefore it is thoroughly civilian, which is a relief after so

## BRIDGEPORT'S HISTORIC PAGEANT A BIG SUCCESS

Community Service Commission Presents 1,000 Local People in Huge Production—Incidental Music by John Adam Hugo with Text by Dr. Smirnow  
—New Community Orchestra Makes Debut Under J. Henry Hutzel

Bridgeport, Conn., September 15, 1919.—A lovely expanse of park lawn, a sylvan slope, and between the trees glimpses of the reservoir made an incomparable setting for the pageant, "The Feast of Freedom," by Dr. Louis Smirnow, presented by the Bridgeport Community Service Commission last Wednesday, Friday and Saturday evenings. There were 1,000 local people in the cast, including community choruses and orchestra, who gave a revelation of what can be accomplished in artistic achievement by community effort.

No background could have been lovelier than that provided by Beardsley Park. It is an unusually beautiful park, because of the many acres of wooded knolls and slopes, level greens and the irregular line of reservoir and river bank, affording ever new vistas and intimate corners. Fully worthy of the magnificent setting were the historic groups—Indians, Puritans, British and Colonial troops, Revolutionary heroes and dames and tiny flower maidens, negro slaves, and figures symbolizing the dependencies of the United States and the Allied Nations—all of whom depicted successive stages in the life of Liberty, who during the action became the bride of Captain America, an allegorical character typifying American manhood.

Out from the shadows of the beautiful oaks, maples and birches each group emerged at the command of the spotlight as if evoked by a fairy wand; and having enacted its chapter in history, as mysteriously faded into the shadows of the past, now speaking, now singing, again moving to the rhythm of the orchestra or impressive in silence, as the mood of the picture required.

### PURPOSE OF THE PAGEANT.

This was the first attempt of the Bridgeport Community Service Commission to focus the attention of the whole city on one big spectacle. It was only last May that the local commission was fully organized by the National Government, although Alvin C. Breul, organizer for community music, has been forming and leading community choruses in varied circles of the city since last February. In this pageant the commission, led by Executive Chairman Albert E. Lavery, Vice-Chairman E. F. Von Wettberg and Executive Secretary Frederic K. Brown, gave proof of the fact that it is to fill a long felt need in Bridgeport. "To Put Unity in Community" is its motto, and being entirely aloof from commercialism and led by whole souled, energetic workers, backed by the National Government, it is bound to succeed.

In one big, concrete illustration the pageant gave the city an illuminating glimpse of its own resources, through which community spirit may work to interpret the life of the average citizen in terms of broader human significance. Bridgeport often seems the very bottom of "the melting pot," with its many groups of different nationalities, separated by racial customs. Partly because of these unrelated factors, which form a majority of the population of the city, and partly because it is the



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### MISCHA ELMAN.

No other foreign violinist has ever played so many consecutive seasons in America as Mischa Elman and with an absolutely unbroken record of successes. The 1919-20 season, however, will mark his last tour in this country for a number of years, as the virtuoso will leave for an extended tour that will carry him out to the distant corners of the world which have long been waiting to hear him. Mr. Elman will give his first New York concert of the season next Sunday, September 28, at the Hippodrome, for which the sale of tickets already points to a capacity house. His program for this occasion, one of especial interest to all lovers of violin literature, has been well chosen and has already attracted wide attention. As one of the critics has said: "Mischa Elman is one of the most popular violinists, and the reason is that Elman touches the heart of every one. He plays from his heart as well as his head, and his heart is a generous one." Such a tribute is truly a most fitting one. America's loss in the departure of Mr. Elman will be the gain of those other parts of the world which he is to visit. So long has he been here that other countries scarcely know him except as the youthful prodigy—a most remarkable player then, to be sure, although not the master violinist into which he has now developed.

many armed camps. New York, away off from the theater of war, is much more warlike than Frankfort. The peaceful policeman is the only guardian of law and order here, and there are mighty few of him.

But, nevertheless, life is not the same as before. It moves at a much more rapid tempo, for one thing. It is more international, for another. The city is a beehive of

(Continued on page 6.)

## "MENDELSSOHN'S 'WEDDING MARCH' REMAINS UNMOLESTED IN LONDON BECAUSE SHAKESPEARE, ITS AUTHOR, WAS A GREAT ENOUGH ENGLISHMAN TO PROTECT HIS GERMAN MUSICAL ILLUSTRATOR"

"Easier for a Britisher to Get Compositions Heard at Home Than for an American Here"

London, Eng., September 5, 1919.—Passing by St. George's Church in Hanover Square the other day, I heard the organ merrily pealing forth the wedding march. Most of the weddings in most of the popular novels happen in St. George's, Hanover Square, so I am told—for I do not read novels. The only works of fiction I ever see are the musical newspapers and magazines which would like to be considered rivals of the MUSICAL COURIER. But, as I was saying, the wedding march was by the gentlest and most amiable of German enemies, Mendelssohn, whom no patriotic British composer has attempted to oust as the wedding march composer in ordinary to the British public, partly, no doubt, because Shakespeare was a great enough Englishman to protect his German musical illustrator, and partly because Mendelssohn was a great enough composer to make musical the sunshine, youth, and orange blossoms of Shakespeare's imperishable romance. It is

(Continued on page 6.)

## ON MODERN SCENERY PAINTING

By ROMUALDO SAPIO

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The amount of artistic enjoyment in every individual depends entirely on his receptiveness and imagination. Art, therefore, caters mainly to the imagination. By stimulating imagination it creates moods and stirs emotions. On the other hand, imagination is never stimulated by realities, and whenever art resorts to realities it defeats its own ends. This applies to all sister arts and to all forms of other complex arts emanating from them.

The use of realities as a means of expression in art is invariably a sign of poverty or decadence. It has been rampant at various times in literature, painting, sculpture and music. It is now making an alarming headway in scenery painting and stage setting in general. The results are very painful to the sensitive. Without entering into a minute analysis of the requirements and limitations of the stage, it may be broadly asserted that while "the play is the thing," the rest must necessarily be an accessory. The stage setting should be nothing more than a proper background, in good taste and such as to suggest the right atmosphere.

A beautifully painted canvas can give an artistic background upon which the imagination of the spectator can rise on the highest flights! A carpenter built scene can never do that. But this is the kind of scenery which is now styled as modern and elaborate. It prevails in nearly every theater. Modern and elaborate it certainly is, also very costly, but its grotesqueness is often beyond description.

The brush of the artist has given way to the carpenter's saw and hammer, to plaster architecture, to papier-mâché, marble and calico flowers. Blue skies, clouds and moonlight have passed into the hands of the electrician, houses, porches, fountains, huts and temples are built out. Trees are made of cardboard. The artist may consider himself lucky if he is allowed to spread a coat of paint over all these things. He may occasionally enjoy the doubtful honor of having his name on the program as the author of the settings, but as to having his own way in the making of them, that is another story. Rarely, if ever, outside of the Metropolitan Opera House, is a really good and effective backdrop exhibited nowadays in America. Perhaps to paint them is a lost art.

The evils of the "realistic" stage setting, especially in opera, are many and varied. Pre-eminent among them are the absolute lack of poetry and atmosphere, the lack of perspective and proportions, to say nothing of crudity, clumsiness and bad taste.

People go to the theater to live for a brief time in the world of fancy. The ancient Greeks were ahead of us when they used no scenery at all. If we have to use scenic effects, let this be done by legitimate, artistic painting. Let us have more brush work and less plaster and cardboard. Let us return to the good old times when scenery painting was a real art, and the work of the artist a pleasure to the eye.

To step back is sometimes a distinct progress.

## "MENDELSSOHN'S 'WEDDING MARCH' REMAINS UNMOLESTED IN LONDON"

(Continued from page 5.)

no midsummer night's dream that Theodore Roosevelt was married in this St. George's Church not so many years ago and heard the same English organ chant the merry wedding march of Mendelssohn. Vanity may prompt me to boast of a letter that was written to me by the great ex-President a few months before his death, but my judgment tells me that Theodore Roosevelt would not have raised his big stick against the wedding march of Mendelssohn.

## WOOD PLAYS ENGLISH WORKS.

Is it not strange that the bitterest enemies of Germany are those who took no part in the fighting? A lawyer friend of mine here, who had a violent and dangerous wound while serving in the muddy trenches of Flanders, told me that he "was sick of fire-eating women." Said he: "We had a good fight; now let us forget it and go back to business. Before the war Germany took several million more pounds' worth of goods from us than we took from Germany, and if we shut ourselves up in our bird cage and sing our little song of hate we only add to the cost of living. Treat the Germans the same way we treated the Boers. We thrashed them and then gave them millions of money to get on their feet again. And during the past war did we have any better friends than Botha and Smuts?" I detested German arrogance, conceit and bombast, and disliked the German language, as much before the war as after it, and I may say that the war has not altered my admiration for the best German music. The only danger from German music was that it had the tendency to crush the life out of other national music. Fortunately for England, however, the native product has not been killed. Sir Henry J. Wood lets hardly a night go by without a performance of at least one British work. I do not believe that the American composer has half the chance of getting heard the British composer has. Between August 16 and September 4 I heard twenty-two British compositions for orchestra in the Queen's Hall alone. The German influence is by no means conspicuous. The style was mostly international, of the César Franck type, when not frankly English.

## ENGLISH WORKS NEGLECTED IN AMERICA.

I cannot understand why English works are not better known in America. Is it the German influence that keeps them out? America knows only the smaller British compositions, such as "In a Persian Garden," "The Holy City," "I Hear You Calling Me," "The Lost Chord," "Oh, Dry Those Tears," "Keep the Home Fires Burning," and so on—better or worse. But, then, no one can understand a national life without living it. A sea captain told me that he had seen more fog in New York harbor than he had on the English coast. Mackenzie's Encyclopedia says that the annual rainfall of London is twenty-four inches, while New York has thirty-six inches. Yet I honestly believe the average American thinks the Londoner is habitually groping for his way through the fog with an umbrella and with his trouser legs turned up to keep them out of the mud.

## MOISEWITSCH'S BEAUTIFUL TONE.

I heard Benno Moiseiwitsch play the solo part of Tchaikowsky's B flat minor piano concerto last night at the Queen's Hall, which was packed from cellar to garret, so to speak. Technically he was by no means flawless, but, unless my memory has grown hazy in thirty-three years, Moiseiwitsch did not make nearly as many mistakes as Rubinstein made when I last heard him. Nor is he as powerful. His average tone was mezzo-forte and he sank into a pianissimo more often than he rose to fortissimo. The calm face and easy manner gave no indication of the smouldering passion and the sigh of pathos which were every ready to tinge his playing with infinite charm. What he may do when he goes to America and plays another piano I do not know. But last night he apparently relied on the beauty of his tone rather than on his power to sway an audience by force, if he has that power—which I very much doubt. After eight recalls and nearly four minutes of uninterrupted stamping, shouting, and clapping, the pianist played a variegated version of Chopin's

"minute" valse with the delicacy of a De Pachmann at his pianissimo, to the inexpressible delight of several young ladies near me, who fairly danced for joy.

CLARENCE LUCAS.

## WIESBADEN MAIDS AND MUSIC PLEASE ALLIED SOLDIER BOYS

(Continued from page 5.)

international trade, with the French in the majority among the strangers. Certain hotels, such as the Carlton, are simply filled with French business men selling the whole scale from silk to soap. The shops are filled with all the good things that were so conspicuous by their absence a few months ago—of course at fancy prices. There is food in abundance, with a few exceptions such as sugar, milk and butter, and the temper of the people is quite different from before. Theaters and music flourish as they have always done, but there is something more healthy and normal about it all, for the faces are not all sallow and thin.

The pride of Frankfurt is its opera house, a magnificent building inside and out, and the organization which it houses is worthy of its home. There is not a better ensemble in Germany. Not only does it not appear to have suffered from the war, but during the last two seasons, under the guidance of the new intendant, Dr. Karl Zeiss, it has improved its standing. Dr. Zeiss is a thorough progressive, and the reputation of Frankfurt as the most progressive Opera in Germany has been confirmed under his incumbency. It will be remembered that the Frankfurt Opera was the first to produce "Pelléas et Mélisande" and other French works in Germany and the only one to give Dukas' "Ariane et Barbe-Bleue." It is the organization which has helped Franz Schreker to his present renown by presenting "Die Gezeichneten" for the first time, and it is going to give the world premiere of that composer's "Der Schatzgräber," recently finished.

During the past season the first performances anywhere of Busoni's "Turandot" and "Arlecchino" were given here, and so were the revised versions of Gluck's "Alceste," by Felix Mottl, and of Cornelius' "Gunlod," by Waldeemar von Bausnern. It is also notable that before the return of peace "Cavalleria" and "Pagliacci" were revived in brilliant fashion, while such ultra-French works as "Faust," "Le Prophète," "Joseph" (Méhul) and "Coppélia" were returned to the repertory.

The new season (1919-20) is already in full swing, having opened on August 1. One of the first tasks taken in hand was the restoration of Puccini to his place on the Frankfurt stage. I had the good fortune to witness the triumphant return of the great international favorite. The opera was "Tosca." Notwithstanding the excessive heat—as bad as New York in the second half of July—the house was absolutely full. Every seat taken from top to bottom and the standees were four rows thick. The enthusiasm was terrific. A good deal of it, no doubt, meant for the artists, for in truth it was a splendid performance. Comparisons are odious, but I do not hesitate to say that, allowances made for the absence of Caruso, it was up to the Metropolitan's best. Newly studied, the work had all the freshness of a novelty. The orchestra, though not of Metropolitan proportion and quality—played with great spirit and precision, under the baton of Gustav Brecher, who came here from the Cologne Opera two seasons ago. The principals, Else Gentner-Fischer as Tosca, John Gläser as Cavaradossi, and Richard Breitenfeld as Scarpia, were admirable. If they are a proper gauge, singing—the lyric style of singing—has greatly improved in Germany. Both the acting and the mise-en-scène were faultless, the decorations simple and effective in the modern sense.

One reflection forced itself upon me. My Italian is very fragmentary while my German is sufficient. I understood every word of the text—a splendid commentary on the dictation—which I cannot do at home. There was, moreover, nothing objectionable about the German translation. Why do we persist in opposing opera in English? Is English more antagonistic to Italian than German?

At any rate the performance was thoroughly satisfying, and the curtain calls at the end—more than a dozen surely—seemed thoroughly justified. I paid my respects to Kapellmeister Brecher next day, a young, enthusiastic,

energetic artist, who takes his art very seriously indeed. I asked him what his nationality was. "I really don't know at present," he laughed. "I suppose I shall be a Czech-Slovak soon, for I was born in Bohemia." Brecher studied in Leipzig, but his real maturity was reached in Vienna under Mahler, who is his artistic ideal. He has conducted opera in Hamburg for eight years and in Cologne for six. There he produced, for the first time, Mahler's arrangement of Weber's "Oberon." He has himself composed a symphonic fantasia which was performed under Richard Strauss in Leipzig, and other works, notably songs, which are well known. His wife is Edith Walker, an artist familiar to America. Brecher is frankly disgusted with conditions in Germany and is planning to get out of it.

## GERMANY MUSIC MAD AS EVER.

The senior conductor with whom Brecher is associated, Dr. Ludwig Rottenberg, a year ago celebrated his twenty-fifth anniversary in his present position. He was recommended to the management by no less a person than Johannes Brahms. To him is largely due the great efficiency of the ensemble and the high standard of the Frankfurt performances.

Calling upon Dr. Zeiss, I merely confirmed the fact communicated to me by all other opera directors—that the prosperity of the theater in Germany, now as during the war, is unprecedented. The Frankfurt Opera, however, does not aim to make money. It enjoys a municipal subsidy of something over half a million marks, and at present also a "Teuerungszuschlag"—extra amount to cover abnormal costs—of 300,000 marks, a tidy sum altogether. Shall we ever move our local governments to do as much?

The orchestra in Frankfurt is not the equal of that in Cologne, and it works under the same handicap: having to provide both opera and symphonic performances. The concert situation in Frankfurt is, indeed, something of a scandal. Mengelberg, as is well known, makes some ten trips a season from Amsterdam to conduct the orchestra in symphonic programs, which are of course insufficiently rehearsed. That a foreigner should have to come and conduct the home orchestra goes against the grain with the musical home rulers, and an agitation has been on foot for some time for a separate symphony orchestra with a local conductor. But "society" in this old commercial town "runs" musical affairs absolutely. Society goes to the "Museum Concerts" as faithfully as it goes to Symphony Hall in Boston. The Frankfurter Zeitung and its critic, Paul Bekker, are leading a sort of boycott against the establishment, and since the paper has Jewish interests, the anti-Semitic movement, which is perhaps stronger than ever here since the revolution, has thrown its weight on the other side. And so the symphonic cult languishes, while the opera flourishes. But that, I repeat, is good enough to make up for many lacks.

## A DRESDEN FESTIVAL.

Not only Munich, but Dresden as well, has the "festival" bug. All over Germany the advertising pillars carry a very artistic poster announcing the "Herbstspiele" at the former Royal Theater of Dresden. They comprise both opera and drama, but I shall record only the former. The importance of the event may be judged from the participants. Among the conductors are Richard Strauss, Arthur Nikisch and Felix Weingartner; among the singers, Lillian Hafren-Waag, Helene Wildbrunn, Marie Gutheil-Schoder, Heinrich Knotte, Paul Bender and Carl Burrian.

The following works are to be produced: Gluck's "Iphigenia auf Tauris"; Mozart's "Entführung," "Figaro," and "Don Giovanni"; Beethoven's "Fidelio"; Weber's "Freischütz" and "Euryanthe"; Wagner's "Rienzi," "Flying Dutchman," "Tannhäuser," "Lohengrin," "Meistersinger," "Ring" and "Parsifal"; Strauss' "Ariadne auf Naxos," "Salome," "Rosenkavalier" and "Frau ohne Schatten" (première, October 13); Graener's "Theophano," and Schreker's "Die Gezeichneten."

In Dresden, as in Frankfurt, the Italians have returned with flying colors. "Pagliacci" and "Cavalleria" formed the vanguard; "Tosca" and "Bohème" followed. Schreker's "Die Gezeichneten," by the way, was the only novelty of the season just closed, so in the matter of progress the Dresden house has fallen far behind that of Frankfurt. On the other hand the concert life of Dresden seems to have been more interesting. Eva Von der Osten and Adolf Lussmann, for instance, gave a song recital in which they sang eleven of Schreker's songs for the first time, some of them said to be exceedingly beautiful, especially the "Lieder auf den Tod eines Kindes." At the same concert seventeen Indian songs from the "Spatācakam of Hala," by Georg Göhler, were sung. Further testimony for the modernism of Dresden was the "expressionistic" piano recital by Erwin Schulhoff. It sounds worse than it really was, however. The program included nothing more dangerous than Scriabin, Fromm-Michaelis, Cyril Scott and Schulhoff himself, who apparently was the Leo Ornstein of the occasion. Nobody over here knows of Ornstein, by the way. I wonder if he wouldn't be recognized at once as an "expressionist" of the purest type?

Music is long recognized as a legitimate handmaiden of commerce in Germany. The Leipzig "Messe"—the most celebrated commercial fair in Europe—is not complete without music. This year there is also an autumn fair, from August 31 to September 6. During this period there will be a "Mess-spiele" in the Neues Theater. They will include Goldmark's "Queen of Sheba," D'Albert's "Stier von Olivera," Leoncavallo's "Pagliacci," and Klose's ballet, "Elfenreigen." A special concert will be given in the Gewandhaus under the leadership of Artur Nikisch, the Singakademie will do likewise under Gustav Wohlge-muth, and there will be a musical performance in the great battle monument.

CÉSAR SAERCHINGER.

## Samuel Ljungkvist to Sing in Chicago

Samuel Ljungkvist, formerly tenor of the Royal Opera House, Stockholm, Sweden, has just returned to New York after having spent a delightful and beneficial vacation in the Green Mountains, Vt. Mr. Ljungkvist's season promises to be a busy one, as several important engagements have already been booked for him. On October 5 he appears in Chicago with Greta Torpadie in a Swedish song-play, "Varmlandsgarne." On November 8 Mr. Ljungkvist, May Peterson and the Tollefsen Trio will be heard in Aeolian Hall, New York.

# MUSIC AND PUBLIC EDUCATION

## Applied Music for School Children

How the Schools Are Making Real Music Teaching Effective—Some New Lights on Public Education.

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

The glorious progress of public school music has paved the way for future development to such an extent that possibilities are innumerable. The successful accomplishment of teaching sight singing in large classes has been the "sesame" to America's success in developing a music loving people. It is generally admitted that the great majority takes only a passing interest in music, due primarily to the fact that little opportunity is offered for them really to understand the medium through which the greatest of all the arts speaks. The school is fast taking the place of the home, particularly in large cities, and therefore the education prescribed should be as nearly that of the home as it is possible to give. How then shall we proceed?

### WHAT PARENTS DESIRE.

The average parent is anxious for his children to acquire some ability as performers, and so he sets out to find a teacher whose fee is within his means. The piano and violin are attacked first. He has little knowledge as to the child's avocation, and this factor, coupled with inferior teaching, has blasted many a hope. He rarely inquires into the caliber of the methods of instruction, and is more often satisfied with the smallness of the charge. The results are comparable to the effort, and the child shows little progress. Discouragement leads to listlessness, and soon the task is given up as a bad job. Children who are the product of this instruction are invariably lost to music, and pass to manhood and womanhood with the idea that the game is hopeless as far as they are concerned.

### WHAT THE SCHOOLS HAVE ACCOMPLISHED.

Realizing fully that musicianship is all important, the school authorities set about to perfect this musicianship into paramount teaching. The first step was to introduce classes in the appreciation of music, and thereby bring the child to a conscious or unconscious realization of what formed the criterion of correct judgment. This accomplished, we set about for pastures new. Today school classes are now in operation for the teaching of piano, voice (high school only), violin, and orchestral and band instruments.

### THE VIEW OF THE PRIVATE TEACHER.

The teachers of "private lessons" did not look upon this scheme with favor. It seemed to them that it was an organized attempt to undermine their livelihood. This was not true, because the schools were the first to enlist not only the co-operation of these teachers, but to employ them as well. The first steps were not wholly successful because the methods of instruction were not standardized. The teachers themselves were the first to realize that teaching was an art, with which they were not very familiar. They had the necessary equipment, but could not teach. How many musicians teaching today have ever been taught how to impart the knowledge which they possess? If figures could be obtained the percentage would be amazingly small. The problem that the schools had to face was to obtain teachers.

### A FEW INSTANCES OF PROGRESS.

So much fine work is being done that limitations prevent our giving recognition to all, but it will suffice to credit the instruction which is by this time successfully in operation.

### VIOLIN CLASSES IN NEW YORK CITY.

For two years the violin classes have been organized, and in that time about six thousand children have applied for instruction. This number is a small per cent. of the total school population, but no effort was made to increase it until the scheme had been worked out to a successful completion. Two grades were established, as follows: Grade I, beginners; Grade II, advanced. For Grade I, an inexpensive equipment was provided by the parents, and classes were limited to fifteen or twenty. No one course of instruction was used during the first season, each teacher being permitted to develop himself. A small tuition fee (ten cents) was charged. For the more advanced a fee of fifteen cents was exacted. The children showed remarkable progress, due, no doubt, to the fact that class instruction made it necessary for each pupil to perform before the others—a spirit of friendly rivalry which developed later into real competition. During the second year one course of violin instruction was prescribed to aim at uniformity. The results of this departure have not as yet been measured, but will no doubt show conclusively that standardization is necessary, if big things are to be accomplished.

One thing is certain—an interest has been aroused which will not lessen—children are learning to do the thing they dreamed, and the teacher stands ready to help the child over all difficulties and to drive away all discouragement.

### ORCHESTRAL AND BAND INSTRUMENTS.

Glenn Woods, director of music in Oakland, Cal., speaks encouragingly of the fine work being done on the Pacific Coast. In Oakland the school authorities have appro-

priated moneys for the purchase of wind and string instruments. Teachers are provided to instruct the pupils and some of the work is done privately, but most of it in small classes. Pause and reflect for a moment on the power of such instruction—boys and girls, master virtuosos on instruments, heretofore a closed book; real orchestras in every high school, and the elementary grades serving as the training department. Chicago has recently appropriated the sum of eight thousand dollars for the purchase of band instruments, and other cities are following the excellent example. Every musician should feel it his duty to advance this good cause in every possible way and not be satisfied until the scheme is universal.

### PIANO CLASSES IN MINNEAPOLIS.

When T. P. Giddings, director of music in the public schools of Minneapolis, set about to teach piano in classes he was told it could not be accomplished. A few experimental years have proved that the critics were wrong. The frequent question is "How does he do it?" First, the teacher in charge must be trained to know how. Secondly, the problem is approached from an entirely different angle. The classes vary from eight to sixteen pupils. One piano is all that is required, but each pupil is provided with a cardboard replica of a piano keyboard. Before a statement of the actual method let us quote Giddings. He had the class idea in mind for some time and experimented with the voice. He writes: "A few years ago I tested this theory with a singing class of twenty-four high school girls. None were admitted to the class who had ever studied before; the class had two weekly lessons of forty-five minutes each, and each pupil was required to practice outside of lesson time as directed. This class was kept going for five months. At the same time I had a number of private pupils who took one or two lessons weekly. There was not a girl in that class of twenty-four who did not make more progress than any of my private pupils during the same period. Why was this with the same teacher for all?"

He admits it was his first test at class teaching for voice development. The reason is plain. The pupils helped one another to better development. Throughout the whole scheme he stresses his favorite point, that is, the child must have a willingness to learn and the teacher less of a desire to teach all the time. This method of child development is unquestionably valuable, but not universally popular with the advocate of technic.

The plan starts after pupils are able to read at sight from a school textbook. The teacher shows the child the position of "do" on the keyboard, and the pupil works out for himself the relative position of the tones and semi-tones. Next the do-mi-sol chord is taught—then do, fa, la, etc. In the beginning only the treble clef is used. Both hands playing the melody and octave apart. Gradually the bass clef is used, both hands playing the same melody. Later independent melodies are introduced, and when the pupil gains sufficient control he is given a more advanced textbook.

It is not the purpose of this article to go into detail concerning the various stages of development. Later on, a more extended treatise will be given on this subject, and a comprehensive review of various methods will be presented. One point should be made clear. No attempt is made to take pupils from the private teacher, and only such students who are not studying privately are admitted. It is well to note here that classes of this nature aid the private teacher rather than hinder, because many pupils after two or three years' instruction in class are properly started, and anxious to go further into the technic of playing.

### CLASSES FOR VOCAL INSTRUCTION.

In many of our high schools and colleges classes for vocal instruction have fully justified the position which educators have taken. However, less has been done in this direction than in the others, due to the fact that voice culture properly belongs to the adult period. Interesting experiments along this line have been conducted by Frederick H. Haywood, of New York City, who developed his method as a result of class instruction given to the chorus of an English grand opera company.

### THE FUTURE.

What then can be the result of this departure from the beaten track? We hope it will mean something of importance to the school legislators in general, and a realization that it takes brains to be a musician.

Magdalen College, Oxford, has a school of music. A record has been kept for the past twenty-seven years of the prize winning students. In that period the students of the music department were awarded 90 per cent. of the prizes for academic subjects, and the remaining 10 per cent. to the students in the general course. Ex-President Eliot, of Harvard, states: "We should have more of the practical subjects like music and drawing—and less grammar and arithmetic." How the rigid pedagogues must have trembled! Education in music will prove to be a decided step in the development of better citizenship.

### MORE WOMEN COMPOSERS

In a recent issue of the MUSICAL COURIER a number of names were omitted from the list of women composers, and since that time many have sent in their names and addresses, for which the writer extends thanks. In excuse for the omission of names, it can be said that in a number of cases they do not appear in any of the authorities consulted, also the misspelling of names caused errors. These additional names are given in order to make the list as complete as possible. Any information about women composers will be received with thanks:

Adams, Mrs. Crosby (teaching pieces).  
Adams, Carrie B. (church music).  
Arens-Roger, Adelia ("Ave Maria").  
Aylwin, Josephine Carew (piano, organ, songs).  
Barbour, Florence Newell (piano).  
Barnes-Wood, Zilpha.  
Bartlett, Floy Little (songs).  
Bassett, Carolyn Wells (songs).  
Bauer, Emilie Frances (musical comedy).  
Becker, Dora (violin, piano).  
Bilbro, Anne Mathilde (educational music books).  
Blauvelt, Mrs. Bela Caswell.  
Bloch, Isabella McKee (piano).  
Boyd, Jeanne Margaret (songs).  
Bradshaw, Nettie Shorthill (hymns, songs).  
Branscombe, Gena (songs, piano, orchestra).  
Burbage, Alice Edith (songs).  
Carlson, Jean Lindsay (songs, piano).  
Carrick, Jean Warren (school songs).  
Chew, Helen Agnes (piano, songs).  
Coffman, Lillian Craig (songs).  
Conant, Grace Wilcox (songs).  
Crafts, Harriet Amelia Hale (piano, songs).

Crane, Charlotte M. (songs).  
Crews, Lucile (songs, orchestra, violin).  
Currier, Pearl (songs).  
Curtis, Natalie.  
Cutter, Florence Maxim C. (piano).  
Davis, Blanche Natalie (songs).  
Davis, Eve Mary (songs, piano).  
Dillon, Fanny (piano).  
Downer-Eaton, Jessie (piano, songs).  
DuPré, Lucile (voice, violin, piano).  
Edick, Esther Vera Ingraham (songs, piano).  
Ellis-Wells, Flora Amelia (songs, organ).  
Engberg, Mme. M. Davenport (violin).  
Folville, Juliette (piano, songs).  
Freer, Eleanor Everest (piano, songs, "Sonnets from the Portuguese").  
Goode, Blanche (piano, songs).  
Gussen, Edna Goekel (songs, piano).  
Hagan, Helen Eugenia (piano, songs).  
Hall-Whytock, Antoinette (church music).  
Hawley, Annie Andros (songs).  
Henderson, Isabelle (piano).  
Heyman, Katherine Ruth (songs).  
Hoyle, Alice Isabelle (piano).  
Jenkins, Cora W. (piano, songs).  
Jewett, Jessie May.  
Kuester, Edith Haines (songs).  
Locke, Flora Elbertina Hale (songs, piano).  
Love, Emma Marie Theresa (church music).  
Loud, Annie Frances (songs, sacred music).  
Maas, Marguerite Wilson (songs, piano).  
Madison, Clara Duggan (songs).  
Marsh, Lucile Crew (orchestra, violin, piano).  
Marshall, Grace (piano, songs).  
Maud, Constance.

Mayhew, Emma Kneeland (songs in manuscript).  
Moore, Mary Carr (opera, songs).  
Neal-Simmons, Katherine.  
Peycke, Frieda (vocal, piano).  
Plogstedt, Lillian Taylor (comic opera).  
Poole, Anna Ware (piano, songs).  
Ralston, Fanny Marion (piano teaching pieces, sacred songs).  
Rogers, Faith Helen (ballads).  
Roma, Caro (over 1,000 songs).  
Sans-Souci, Gertrude (songs).  
Sewall, Maud (strings, songs, piano).  
Smith, Hilda Josephine.  
Stair, Patty (songs).  
Sturkow-Ryder, Theodora (violin, piano, songs).  
Turner-Maley, Florence (book of songs).  
Turner, Catherine (piano, songs).  
Waite, Mary Elizabeth.  
Waldie, Lillian Barry.  
Walker, Caroline Holme (songs).  
Westgate, Elizabeth (songs, piano).  
Wilson, Gertrude Hoag (songs).  
Worrell, Lula Carrier (songs, piano).  
Wright, Nannie Louise (piano).

### Formes Singing Opera in Australia

Carl Formes, a concert and opera baritone from the New York studios of Herbert Witherspoon, now is singing with the J. C. Williamson Grand Opera Company in Sydney, Australia, where the company is headed by Mme. Melba. Mr. Formes' engagement is for seven months, and he will sing all the principal baritone roles. Reports from Australia state that the singer is meeting with splendid success.



## LATE NEWS

OFFICIAL ANNOUNCEMENT OF  
METROPOLITAN OPERA PLANS

## Few Changes in the Company

The advance copies of the annual prospectus of the Metropolitan Opera Company were sent to the press for release on Monday of this week. There is practically nothing new in it, since all the information which it contains had been made public in one way or another some time ago. As an introduction to the season, however, a short resumé of the facts will be made here.

## NOVELTIES AND REVIVALS.

The only American novelty will be Hadley's "Cleopatra's Night," with Frances Alda in the principal role. New to the Metropolitan repertory are Albert Wolff's "L'Oiseau Bleu" and Leoncavallo's "Zaza," with Geraldine Farrar in the title role; also Rossini's "L'Italiana in Algeri," which is so old and so forgotten that it will come with all the interest of a novelty. Gabriella Besanzoni and Charles Hackett are to sing the principal roles. It is understood, too, that he will have a leading role in Tchaikowsky's "Eugen Onegin," also new to the Metropolitan repertory. "Parsifal" is to be revived in English with Matzenauer as Kundry, and it is reported that Martinelli will be in the title role, in which Orville Harrold may also be seen. Halevy's "La Juive" (a revival—it was done at the Metropolitan years ago with Lili Lehmann) will have a star cast headed by Rosa Ponselle, Enrico Caruso and Orville Harrold. Massenet's "Manon" will also be revived with the Cour la Reine scene, never before given here. The standard repertory shows that no works are in contemplation which have not been heard here last year or the year before.

The season, beginning Monday evening, November 17, will continue for twenty-three weeks. The regular subscription performances will take place on Monday, Wednesday, Thursday and Friday evenings and Saturday afternoons. The success of the Saturday evening subscriptions at popular prices inaugurated last season was such that the subscription will be continued for this year. There will be the usual special matinee performances of the novelties and several other attractions. Sunday evenings will see the house lighted up for the inevitable concerts, of which Richard Hageman will be the conductor.

## THE PERSONNEL.

The only new conductor will be Albert Wolff, from the Opéra-Comique, Paris, the composer of "L'Oiseau Bleu." Those continuing are Artur Bodanzky, Roberto Moranzoni and Gennaro Papi. Giulio Setti remains as chorusmaster, and the assistant conductors are: Giuseppe Bamboschek, Attico Bernabini, Riccardo Delleria, Willfrid Pelletier, Willy Tyroler and Alessandro Scuri. Richard Ordynski continues as stage director and Armando Agnini as stage manager, with Charles Berger, Oscar Sanne and Lodovico Viviani for assistants. Edward Siedle, the veteran technical director, of course remains.

The prospectus lists Rosina Galli as one of the "ballet masters," with Ottokar Bartik for the other, and Adolph Bolm as ballet master and stage manager for "Le Coq d'Or" and "Petrushka." Miss Galli continues also as premier danseuse and Giuseppe Bonfiglio as premier danseur, while there is a new solo dancer in Florence Rudolph.

The complete list of the company follows: Sopranos—Frances Alda, Gladys Axman (new), Maria Barrientos, Vera Curtis, Ellen Dalossy (new), Florence Easton, Minnie Egner, Mary Ellis, Margaret Farnam (new), Geraldine Farrar, Rita Fornia, Mabel Garrison, Edna Kellogg, (new), Claudia Muzio, Mary Mellish, May Peterson, Rosa Ponselle, Marie Rappold, Margaret Romaine, Evelyn Scotney (new), Lenora Sparkes, Marie Sundelius, Marie Tiffany, and Adeline Vosari (new); mezzo-sopranos and contraltos—Cecil Arden, Louise Berat (new), Gabriella Besanzoni (new), Sophie Braslau, Julia Claussen, Raymond Delaunois, Jeanne Gordon (new), Frances Ingram (new), Kathleen Howard, Carolina Lazzari (new), Helena Marsh, Marie Mattfeld, Margaret Matzenauer, Flora

Perini, and Lila Robeson; tenors—Paul Althouse, Pietro Audisio, Angelo Bada, Fernando Carpi, Enrico Caruso, Giulio Crimi, Rafael Diaz, Octave Dua (new), Charles Hackett, Orville Harrold (new), Morgan Kingston, Hipolito Lazaro, Giovanni Martinelli, and Giordano Paltrinieri; baritones—Pasquale Amato, Thomas Chalmers, Robert Couzinou, Louis D'Angelo, Giuseppe De Luca, Mario Laurenti, Millo Picco, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Clarence Whitehill, Reinald Werrenrath, and Renato Zanelli (new); basses—Paolo Ananian, Adamo Didur, Pompilio Malatesta, Jose Mardones, Giovanni Martino (new), Leon Rother, and Andres De Seguroia.

The only notable absentee from last year's list among the sopranos is Frieda Hempel, and among the altos, Louise Homer. Amato returns to the baritones after a year's absence.

## Another Metropolitan Singer Held Up

The immigration authorities at New York held up another chorus singer of the Metropolitan Opera Company who arrived on September 19 and sent him to Ellis Island for detention pending a decision on his case from Commissioner General Caminetti at Washington. His

EDDY BROWN  
The Famous Violinist

IS NOW UNDER THE EXCLUSIVE  
MANAGEMENT OF  
WINTON & LIVINGSTON, Inc.  
33 West 42nd Street, New York

"To play so well as to induce a public to hear one again and again demands power of an unusual sort. Eddy Brown has it."  
—New York Herald.

name is Luigi Morandi. The contention is that such singers come under the contract labor law and that so small a recompense as they receive—\$15 a week for the rehearsal weeks and a minimum of \$30 per week during the season, with certain additions for extra singing—necessarily classes them as laborers. The action of the New York authorities is not to be wondered at, for many classes of laborers here today receive decidedly more than those sums per week. However, a decision will probably have been rendered by Mr. Caminetti before the next issue of the MUSICAL COURIER, and the Metropolitan confidently expects that he will rule that a singer is no laborer, no matter how small his position and wages. Ugo Boldini, who came in last week, is out on parole, awaiting the same decision.

## Ema Destinova Arrives

Ema Destinova (Destinn), the Czech-Slovak soprano, surprised every one, including her own manager, Charles L. Wagner, by arriving in New York on Monday of this week aboard the French liner, La Lorraine. She had been expected on the La France, and when she failed to arrive on that boat and no word of any sort was received

from her in a long time, it was thought that she had changed her mind and decided not to come here. Presumably she will appear at the Metropolitan Opera in some of her best roles, although she is not included in the list of the company in the prospectus. A concert tour of some fifty appearances through to the Coast is already booked for her. And, by the way, her name now is Ema Destinova.

## Ysaye and Family Reach New York

Eugene Ysaye, the famous Belgian violinist, at present conductor of the Cincinnati Symphony Orchestra, arrived from Belgium last Monday morning, coming via Paris on the French liner La Lorraine. With him were his entire family, Mme. Ysaye, his two sons, Theo and Gabriel, and the latter's little daughter. His secretary, Leo Driessens, was also with the party. The Ysayes went immediately to the apartments at the Hotel Savoy of Mr. and Mrs. Daniel Weischoff, formerly of Cincinnati, and will remain as their guests during the few days of their stay in New York. Ysaye was looking exceedingly well and happy. All smiles, he said to a MUSICAL COURIER representative: "Indeed, I am very glad to be back in America again and anxious to begin the big winter's work that is laid out for me. Yes, I have brought a number of new scores with me, some very interesting ones included, which will be heard on my programs. I was to have returned on the ship with their majesties, the King and Queen of Belgium, but I had to come earlier, as we are beginning rehearsals in Cincinnati on October 19 and I have quite a lot of preliminary work before that. I had the honor of being Mayor Hylan's ambassador in bearing the invitation of the City of New York to their majesties, which they accepted; and further, I am very glad to say that I was able to induce them to include Cincinnati in the itinerary of their American trip. To all my American friends a greeting! I am indeed glad to be back here," he repeated as he stepped into a cab for his hotel.

## Orchestra Managers Forming Association

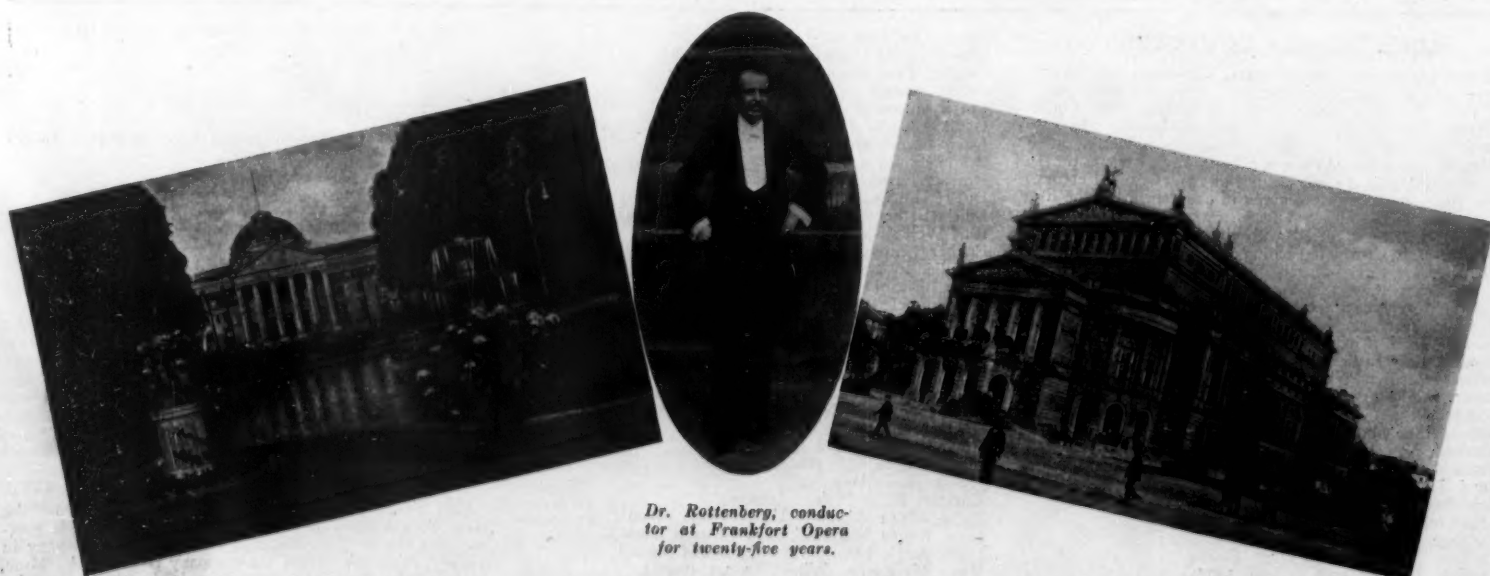
It is the spirit of the times to form an association of most everything connected with musical activities. First the New York managers formed their association; then the local managers formed theirs; and now the managers of the symphony orchestras throughout the country are getting together. They met quietly in New York last week and organized with Frederick Wessels, of the Chicago Orchestra, for permanent chairman, and George Engels, of the New York Symphony Orchestra, for secretary and treasurer. There are no other officers. Next week there will be another meeting of the new organization and a formal announcement in regard to it will be made thereafter.

## Operatic Stars at Madison Square Garden

In the performance of "Cavalleria Rusticana" and "Pagliacci" that is to take place Sunday evening, September 27, at Madison Square Garden, in honor of Admiral Conz and the officers and men of the Italian warship Conte di Cavour, the proceeds of which will go to the free milk fund for Italian babies, no less than three prominent stars will participate there. Rosa Ponselle, of the Metropolitan Opera Company, will sing the role of Santuzza for the first time in New York, though she did it with the Metropolitan Company in Philadelphia last season; Riccardo Stracciari will appear as Tonio in "Pagliacci," and Anna Fitziu will sing Nedda in the same work.

## Mrs. MacDowell Visits Here

Mrs. Edward A. MacDowell was in New York several days last week, arranging the details of her final annual concert tour under the management of Gertrude Cowen. Mrs. MacDowell was in fine health and spirits and very much encouraged over the widespread interest that is being manifested in the MacDowell Colony at Peterborough, N. H.



Wiesbaden Kurhaus—the Doughboys' retreat!

Dr. Rottenberg, conductor at Frankfort Opera for twenty-five years.

Frankfort Opera.

THE FRANKFORT OPERA HOUSE, THE CONDUCTOR AND THE WIESBADEN KURHAUS.

(See story on page 5.)

# Sophie Braslau

Has Just Made  
a Red Seal

Victor Record

No. 74595

of

## Yohrzeit

(In Memoriam)

By RHÉA SILBERTA



The published version of this song informs us of an old Hebrew custom that the anniversary of the death of a loved one be kept by a lamp or candle, which is to burn for twenty-four hours. The "Kadish," either sung or spoken, is a prayer of comfort for the bereaved and of faith in God. The song so eloquently sung by Sophie Braslau, is a prayer to the light to bring back the memories of other days, and restore communion with the loved one who has journeyed to the Spiritland. A 'cello obbligato adds to the intensity and pathos of Braslau's passionate interpretation.—*Victor September Bulletin*.

Issued for High and Low Voices With Jewish and English Text

### PRESS COMMENTS

"Miss Silberta's setting of 'Yohrzeit' is effective, and shows the high order of her musicianship."—*The Musician*.

"This song is excellently harmonized and should prove a valuable addition to the concert repertoire of singers in search of characteristic vocal material of this kind."—*Musical Observer*.

"Full of the haunting melancholy and yearning found in all the great Hebrew music it should strike a sympathetic chord no matter where sung, be the audience Jewish or Gentile."—*Musical Monitor*.

"This is a most unusual song and has to do with the ancient Hebraic custom in commemoration of a departed loved one. The music is emotional to a degree and

intense in its effect, when sung by an artist who appreciates its inner meaning. At the same time it is melodious and grateful to the singer, one of those rare songs that is sure of scoring impressively with an audience."—*Musical Courier*.

"There is a deep feeling in this music, and a fine building up leading to a stupendous and emotional climax. Melodically the song is strong and for such singers as can sound the tragic note of mourning that rings through it, it ought to be an exceptional program number, being complete in itself and usable in place of the conventional aria."—*Musical America*.

"'Yohrzeit' is the first song which combines musical desire with the Jewish spirit. A new Jewish song worthy to be sung. The first time in years a song has been published that can be said to be a distinctive Jewish song."—*American Jewish News*.

Miss Braslau Will Sing YOHRZEIT at Her New York Recital  
Sunday afternoon, NOVEMBER 9th

Published by  
HUNTZINGER & DILWORTH  
New York





Photo by Newman

**MARGUERITE FONTRESE,**

Mezzo-soprano, for whom Jules Daiber, her manager, has booked many engagements for the 1919-20 season. Miss Fontrese will sing at the Bangor and Portland festivals, under the direction of W. R. Chapman, early in October. These engagements will be followed by two concerts in Marion and Mansfield, Ohio, after which Miss Fontrese will go on a tour of several weeks in Canada. Later in the season the artist will be heard in joint recital in New York with Hermann Jadower at Carnegie Hall. Owing to her statuesque figure, critics who have heard Miss Fontrese sing have given her the title of the "American Clara Butt." A recent Fontrese engagement was that as soloist with the Stadium Symphony Orchestra, Arnold Volpe, conductor.

**Melvina Passmore Charms Audiences**

Among the young American artists who contributed to the great success of the recent Lockport Festival was Melvena Passmore, the brilliant coloratura soprano. She astonished those who recently heard her sing arias like the "Bell Song" from "Lakmé" at the Peterboro (N. H.) biennial convention of the National Federation of Music Clubs, by her exquisite singing and phrasing of simple American songs by such composers as Mary M. Howard, Mana-Zucca, Charles Gilbert Spross, Densmore, Cadman and Crist.

The Buffalo Express the next day said: Her fresh, young voice, so sweet and flexible, her admirable breath control enabling her to sustain easily the longest phrases, and her winsome personality, made her a favorite with the audience, which gave her most cordial approval.

Robert A. Bartholomew in the Lockport Union-Sun wrote:

Her closing number, "O Come Hither," by Bainbridge Crist, was a triumph of artistry. Miss Passmore uses a most exquisite pianissimo, over which she has absolute control even to the extreme high register of the voice. As an encore she sang "The Piper Hears the Summer Calling," by Mary Howard, the well known critic of Buffalo. Miss Howard accompanied her song. The composition, which is still in manuscript, is a delightful bit of writing as was attested by the close attention given the singer by the audience during its rendition.

**Raymond Wilson Back in Syracuse**

Following a vacation of six weeks spent in resting and preparing new programs at his summer home in Oxford, Pa., Raymond Wilson, the pianist, has returned to Syracuse, N. Y., full of ambition for his teaching at the university for the coming year. A long list of gifted students has already been booked for Mr. Wilson, and he anticipates an exceptionally busy season.

Mr. Wilson's concert activities will begin early in October, his out of town engagements being preceded by a recital at Syracuse University. For this he has prepared a program of exceptional interest and will include the MacDowell "Eroica" sonata, numbers by Chopin, Balakirew, Lisapounow, and two numbers which have been recently dedicated to Mr. Wilson. These are a prelude by Dr. William Berwald, head of the theory

department at Syracuse University, and a "Gavotte Moderne," by Dr. Adolph Frey, head of the piano department of the same institution. The latter composition has just come from the press of G. Schirmer, Inc.

**MUSIC IN GENEVA, SWITZERLAND**

**Joseph Szigeti Succeeds Hugo Heermann as Head of the Violin Department of the Geneva Conservatory**  
—Templeton Strong, the American Composer, Completes a New Poem for Violin and Orchestra Which Szigeti Will Introduce to Geneva the Coming Season—

**Ernest Schelling Has an Automobile Accident**

Geneva, Switzerland, September 1, 1919.—Joseph Szigeti, the celebrated Hungarian violinist, was frequently mentioned in reports from London before the war, he having been a great favorite there, but nothing had been heard of him of late. It now appears that he is in Geneva, where he succeeded Hugo Heermann as head of the violin department two years ago. Heermann's predecessor was Henri Marteau. During October, Szigeti will play the ten Beethoven sonatas with Georgette Guller, a brilliant young Parisian pianist, a pupil of Philipp. Szigeti is one of Jenő Hubay's most distinguished disciples.

**A NEW WORK BY AN AMERICAN.**

Templeton Strong, the American composer, has just completed a poem for violin and orchestra and dedicated it to Szigeti, who will introduce it the coming winter at one of the above mentioned concerts of the Geneva Symphony Orchestra. Mr. Strong's symphony, "King Lear," achieved a marked success at one of these concerts. His chamber music has been played in the United States by the Flonzaleys.

**ERNEST SCHELLING INJURED.**

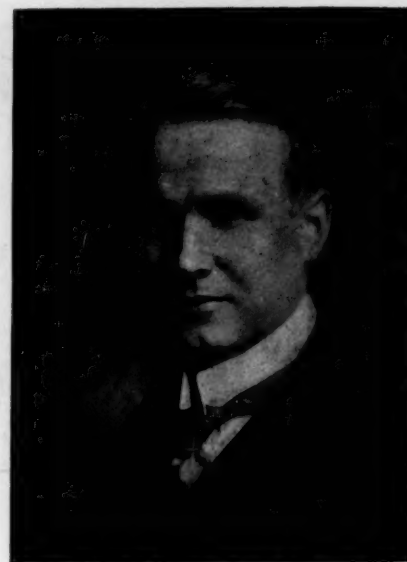
Major Ernest Schelling met with an automobile accident during the first week of August, but the extent of his injuries is not reported. It is to be hoped that they are not serious.

**A. Russ Patterson Pupil Heard in Asbury Park**

Rose Dreeben, a pupil of A. Russ Patterson, appeared as soloist with the orchestra at the Savoy Theater, Asbury Park, N. J., on August 31. The concert was for the benefit of Beth David Hospital, and the whole affair was most successful.

**Navy Glee Club Likes Fay Foster's Songs**

At a restaurant a few nights ago a familiar voice was heard, which proved to be that of Fay Foster, who was dining with Jerome Swinford, leader of the United States Navy Glee Club. An invitation to join them was gladly



Daguerre Studio, Chicago.

**WARREN PROCTOR,**

The well known American tenor, who has been making such rapid strides in his already remarkably successful career, will be heard in joint recital with Luisa Tetrazzini during the coming season. He has just accepted an eight weeks' engagement with the Gallo English Opera Company, singing the leading tenor roles in "The Mikado," "Pirates of Penzance" and "The Chimes of Normandy." Mr. Proctor's tour, which begins on November 23 at the Hippodrome, New York, will take him to California. Besides these engagements, the tenor is booked for a tour of single recitals throughout the country, under the management of Jules Daiber.

past six months for its vaudeville circuit engagements, and that it certainly has been a grand success. "We intend to sing it everywhere all winter," he continued enthusiastically, and added, "I am very happy to say that Miss Foster has just been persuaded to write a chorus especially for us, and I know it will be a peach."

"Don't think I required any persuasion," responded Miss Foster laughingly. "After hearing the beautiful work of the club at the Palace Theater, and the satisfying way 'The Americans Come' was rendered, there was not any difficulty in the world about getting me to agree to write a chorus for their use, especially as Mr. Swinford does not want to supplant 'The Americans Come' but to supplement it."

Miss Foster could not tell what the chorus would be called, because she said she "did not know herself as yet," but she remarked, "I hope to hear the club sing it before Christmas."

**Werrenrath Concert****an Artistic Treat**

"Werrenrath Day Brings a Great Artistic Treat," says the Nebraska State Journal about Reinald Werrenrath's recital when he appeared before 15,000 people at the Nebraska Epworth Assembly on Wednesday, July 30. The review then continues thus:

He was encored after every number, and at the close the vast audience lingered until he appeared once more. It was a triumph for the singer.

Mr. Werrenrath began his recital with the Prologue to "Pagliacci," in which the vibrant quality of his voice was heard to fine advantage. He followed with two delicate and fragrant French songs and two modern and vigorous things by Grieg done in English.

"The Lost Chord" was the climax of the concert, if one should judge by the tumultuous applause received. All these favorites went straight home to the hearts of the people, just as the rarer and more delicate songs charmed and satisfied the musicians. The group of Chinese Mother Goose Rhymes was an unadulterated delight. The closing number was made of stirring vigorous things that rounded out the program and made it complete.

Mr. Werrenrath's voice has every satisfying quality that one could desire in a baritone. It is pure, resonant, melting. The singer has a pleasing personality. He shades and enunciates perfectly. One cannot hear him in such a varied program without feeling in the presence of a great artist.

**ON THE MUSICAL "CHOO-CHOO" CARS.**

The cheery group shown herewith was photographed at Orcutt Beach, near Lockport, N. Y., during the recent American Music Festival there. Reading from left to right, the merry revellers are Alice Perry, Frederick W. Vanderpool, Harvey Hindermeyer, Mrs. Hindermeyer, Arthur Middleton, Mrs. Tuckerman, Mr. Priaulx, Nannine V. Joseph, Blanche Da Costa, and Earle Tuckerman.

accepted, and it was a pleasure to make the acquaintance of Mr. Swinford, who was a most companionable person.

Mr. Swinford said that his club had been using "The Americans Come!" every afternoon and evening during the



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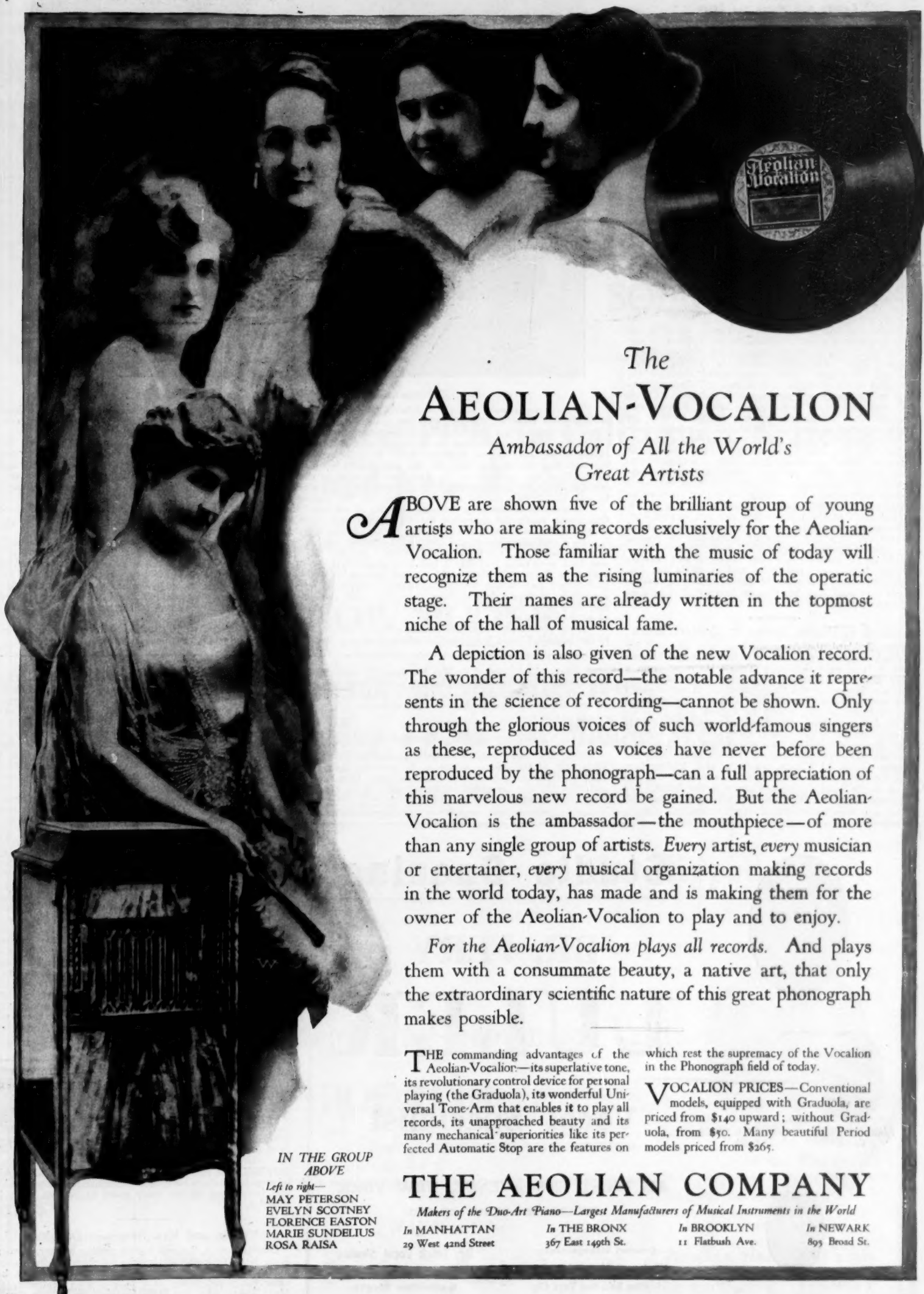
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## THE BRACALE OPERA IN CARACAS

## Lazaro and Miura the Stars

Caracas, Venezuela, August 25.—Before an absolutely full house, the annual season of the Bracale Opera Company at Caracas, Venezuela, began on August 9 with a performance of "Rigoletto," the star of the occasion being Hipolito Lazaro, as the Duke. He was in fine form and confirmed and strengthened the splendid impression made here at his first appearance in 1917. Danise, in the title role, was excellent, but Signorita Cassani, as Gilda, was not up to the standard set the previous season by Maria Barrientos. On August 10 "Rigoletto" was repeated in the afternoon, and in the evening "Andrea Chenier" brought with it the debut of Galvina and Campienne.

Lazaro scored again in "Aida" on August 12, and on August 13 Tamaki Miura was accorded a magnificent ovation as Madame Butterfly. The public was tremendously enthusiastic about her and called her repeatedly after every act with unanimous applause. An equally triumphant success went to Lazaro on August 14, when he sang for the first time in "La Favorita." There was tremendous applause for him throughout the entire four acts. He was ably seconded by Galvini and the bass, Martino. Maestro Guerrieri directed.

"Aida" was repeated on August 15 and on the sixteenth "Hernani" was sung. On August 17 "Madame Butterfly" was given and Miura again scored a noteworthy success. In the evening "Tosca" won fresh honors for Lazaro and Danise. Miss Taylor, who appeared in the title role, was, however, not up to her standard. On August 19 "Puritani" was sung, and on the twentieth Lazaro appeared for the first time in Caracas as Rodolpho in "Bohème." August 21 there was a special matinee for the benefit of Lazaro. "Tosca" was given, and in the evening "Cavalleria" and "Pagliacci." Danise won instant applause for his singing of the prologue. On August 22 "Madame Butterfly" was repeated, and on August 23 the twins, "Cavalleria" and "Pagliacci," were given again. Danise was announced for "Pagliacci," but was unable to sing, so Lazaro consented to sing in "Cavalleria" in order to have a star on the bill, and the public tendered him a genuine ovation. At the final performance on the evening of August 24 "Aida" was given again. Danise was unable to appear, but the public protested noisily against the substitution of another singer, and Lazaro appeared and asked for their indulgence. The popular tenor then received an ovation and the public made it emphatic that the protest was addressed to the management and not against him. At the close he was called out time after time and aroused the audience to a real frenzy of enthusiasm by singing some popular Spanish songs.

All in all the season was a most successful and satisfactory one from every standpoint and credit is due Impresario Bracale. It is reported that he will bring Caruso himself here next year, but Caracas hopes that if he does so Lazaro will also be heard.—LA CASA.

## Goddard to Devote Season to Concert Work

James Goddard, the American bass, who is noted for the depth and nobility of his voice, was born and brought up on a farm near Knoxville, Tenn. He came from a family with natural musical voices, and in his early boyhood was known as the "boy wonder." After a year's study with William Clare Hall, of Chicago, Mr. Goddard went to Paris in 1909, where he studied with Jean De Reszke for two years. His debut was made on October 10, 1911, at the Royal Opera, Covent Garden, London. After singing the leading bass roles there for three seasons, Mr. Goddard was engaged for six years with the Imperial Opera, of Vienna, where he sang leading bass parts for one year, at which time the war broke out and forced him to leave Europe and return to the States. For five consecutive seasons he was the first bass of the Chi-

cago Opera Association. Besides his operatic successes, Mr. Goddard has had wide experience and enjoyed great popularity in recital, concert and oratorio work, to which he will devote his time during the coming season.

## Donahue to Play October 24

Among the piano recitals already announced for the early part of the season is one to be given at Aeolian Hall on October 24 by Lester Donahue. Mr. Donahue's activities this year are under the management of the Music League of America.



## Schumann-Heink Arrives with Grandchildren

"Was it not a good omen," said Mme. Schumann-Heink, "that my little German grandchildren whom I have brought over from Europe to make into good Americans, arrived on the same day as General Pershing? We were all on the deck of the Rotterdam when the General's boat passed ours, and my, how we cheered!"

It was scarcely more than three weeks ago that Mme. Schumann-Heink sailed for Holland to bring back the family of her son, August, who was killed on a German submarine. Upon her arrival at The Hague she found that her task was not an easy one, but she was greatly assisted in its final accomplishment by the extreme courtesy and good will of the members of the American Legation at The Hague. The members of the Embassy there were very musical and it was their custom to give a musicale every week. When the singer heard of this she graciously consented to sing for them—exact only a passport for her family as a reward.

"It was one of the most inspiring concerts of my life," she said, her eyes sparkling in reminiscence, "and those dear people surely did appreciate it. All of them and especially those wonderful American girls were homesick and when they heard some of the old songs they could not keep back their tears."

To a representative of the Morning Telegraph who interviewed the great contralto upon her arrival, she said: "Thank God, I am back in America. When I saw the Statue of Liberty I felt I could not be thankful enough that I was back once more and that I had been able to get my son's children away from the suffering they have had to endure in Germany. They could not get enough to eat. My heart ached when I saw them for the first time. They looked half starved and indeed they were. They look splendid now, but you should have seen them when they first arrived in Holland. I kept them there for days and saw that they had plenty to eat. And as for their clothes, the shirts were made out of coffee sacks with bits of table cloth for sleeves. The knickerbockers were made entirely of table linen."

Mme. Schumann-Heink has already engaged private tutors for the children and is sending them with their mother to her beautiful home in California, where they can, for the first time in years, lead normal, happy lives.

## New York State Federation Meets

On Tuesday afternoon, September 16, Harold Vincent Milligan gave an interesting talk on the "Pioneers in American Music" at a meeting of the New York State Federation of Music Clubs, at the Pennsylvania Hotel. Mr. Milligan touched on points of interest in the career and work of Francis Hopkinson and Stephen Foster, and Ada Marie Castor, a soprano with a charming voice, sang several of their songs, which proved to be of surprising merit. Among these were "My Days Have Been So Wondrous Free," "Give Me Thy Love" (Hopkinson) and "Katey Bell," "I Dream of Jean" (Foster). On the whole, the combination was a very delightful one and those present did not hesitate to express their approval.

An outline was also given by Mrs. Julian Edwards, the president of the New York State Federation, of the work to be done during the coming year. Mrs. Edwards spoke of the growing need for more music in the public schools, and said that much effort should be exerted to bring about results in that respect. Junior clubs, where the children may gather, and soldier auxiliaries will also be organized in connection with each music club. Another point mentioned was the further fostering of American music and American artists along similar lines employed in the foreign countries.

Mrs. Frank A. Seiberling, president of the National Federation of Music Clubs, was the guest of honor and made a splendid address, in which she told the slogan of this year's campaign: "A music club in every city, in every county and in every state." It was also announced that there would be a meeting of the New York chapter on the first and third Tuesdays of every month in the same hotel.

## Mr. and Mrs. Polacco Sail for Europe

On September 17 Giorgio Polacco and Edith Mason (Mrs. Polacco), the splendid American operatic soprano, sailed for Europe on the steamship La France. Miss Mason has just ended an extremely successful season with Ravinia Park Opera, which has already been noticed in this paper. The artist couple are going first to Paris, and from there will go on to Italy. Their stay will be indefinite. Miss Mason will sing in the leading theaters of Italy and also in France, while Mr. Polacco will again take up for a while his career in his native country, which was interrupted by his many years of notable work in America.

## To Mr. and Mrs. Bowes—a Daughter

Charles Bowes, the well known singing teacher, formerly of New York and Paris, who has been singing master at the Newport Naval Station for the last two years, became the proud father of a baby girl on September 13. Mrs. Bowes, who was Ruth Cunningham, at one time a member of the operatic company at Covent Garden, and the baby are both doing well.

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### Wisconsin Holds State Fair Festival

The progress of the State Fair Music Festival was one of the outstanding features of a double-header convention of the Wisconsin Association of Music Industries in Milwaukee recently. The other feature was the visit of George W. Pound, national counsel for the music industries, who spoke before sixty-eight members of the trade on "Music, the Essential," at a noonday luncheon on Wednesday, which was the closing event of the convention. "You are doing a wonderful work here in Wisconsin and in Milwaukee," said Mr. Pound, "and I hope you will win a new fame for this city, greater even than that brought you by the flowing, foamy product which made you famous prior to July 1. I hope that your new fame will be more permanent—as the musical center of America."

Community singing, led by Frederick Carberry, was one of the music festival's successful events, and a memory contest of musical selections proved interesting, cash prizes of twenty dollars each being won by the three children who tied for first place.

The business session of the Wisconsin convention was devoted largely to reports of plans for developing the State association and bringing it into the work which has been so ably carried on by the Milwaukee association. Paul F. Netrow, chairman of the advertising committee, advised ways and means of carrying out a co-operative advertising campaign to follow up the agitation of the music festival. C. L. Dennis submitted his resignation as secretary of the State association because of his national work. It was Mr. Dennis who suggested the music festival and carried out the plan upon the urgent request of the advertising committee.

### Buhlig Concert Series Begins October 10

On Friday evening, October 10, at Aeolian Hall, Richard Buhlig will give the first of a series of seven piano recitals to take place monthly from October to April. Mr. Buhlig is an American artist born in Chicago but who has spent the greater part of his mature years abroad where he first studied with Leschetizky and later concertized. He has given several recitals in New York with much success but his present undertaking is by far his most ambitious attempt. His programs for these recitals are quite remarkable both for their arrangement and scope and will be devoted entirely to the classics.

### Bauer Opens His Season in Chicago

Harold Bauer will begin his season with a recital at Kimball Hall, Chicago, October 10. New York will hear him later, in December, when he will give his Carnegie Hall recital. The Philadelphia Orchestra has engaged him as soloist for four appearances in Philadelphia, Pittsburgh, Baltimore and Washington. He will also appear with the Detroit and New Symphony orchestras.

From the foregoing, one must not conclude that Mr. Bauer is always cast in the same role of concert pianist. On Pershing Day, September 10, he made part of the Mayor's Committee of Welcome which greeted our great war hero.

The same night Mr. Bauer hurried back to Seal Harbor, where he met Louis Bailly, to rehearse with him the Ernest Bloch winning composition for the Coolidge Prize, which they are to play at its first public hearing at the Pittsfield Festival on September 25.

### Newark to Hear World Famous Artists

Newark, N. J., September 15, 1919.—Newark is taking on a metropolitan outlook in regard to concerts for the coming season. With such a list of names as Galli-Curci, McCormack, Rachmaninoff, Gluck, Zimbalist, Heifetz, Casals, and Lazzari, besides the Boston Symphony Orches-

# Mischa Elman

The season of 1919-20, will be Mischa Elman's last in America for a number of years.

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tra and the New York Philharmonic, there is a host to be reckoned with. Many subscribers are even coming from New York to attend these concerts. In a general way, much interest has been shown in the enterprise, which owes its existence to Joseph A. Fuerstman, who put on the successful series of Sunday afternoon concerts at the Broad Street Theater last spring, and aroused Newark to the realization of the value of having a series which would obviate the inconvenience of going to New York City for all of its musical inspiration.

Associated as concert manager with Mr. Fuerstman is May Lindsay Oliver, a young artist whose success in the Middle West in the cities of Davenport, Moline and Rock Island, is well known to the musical world. Miss Oliver's wide experience covers that of artist, teacher, critic, conductor and concert manager, and Mr. Fuerstman is therefore fortunate in securing the co-operation of a personality of such caliber. All will watch with interest the development of things musical in Newark, which under the pres-

ent management of the World Famous Artists' Series promises great things for the city. J. S.

### CHOICE ARRAY OF ARTISTS ENGAGED FOR COLUMBUS CONCERT COURSES

Quality Concert Series and Women's Music Club Announce Splendid Soloists—Cecil Fanning Leaves for Eastern Tour

Columbus, Ohio, September 17, 1919.—Columbus music lovers will be given a rare treat in the matter of concerts during the season of 1919-20. Bulletins just issued by Kate M. Lacey, manager of the Quality Concert Series, and the Women's Music Club, indicate that both courses have surpassed their former records.

The Quality Concert Series will open on October 7 with Anna Case as the attraction. Mary Garden will appear on November 11. Hipolito Lazaro, Spanish tenor, and Germaine Schnitzer, pianist, will come on February 10, 1920. On May 7, Giuseppe De Luca, the Metropolitan baritone, and John Powell, pianist, will combine in concert. Emmy Destinn is to appear some time during the season; the date, subject to her operative engagements, will be announced later.

### WOMEN'S MUSIC CLUB ATTRACTIONS.

The Women's Music Club presents John McCormack in the first concert, October 14; the Philadelphia Symphony Orchestra, under Leopold Stokowski, with Olga Samaroff, pianist, as soloist, November 22; the New York Symphony Orchestra, Walter Damrosch, conducting, and George Barrere, flutist, as soloist, on January 15, 1920; February 13, Eleanor Spencer, pianist; March 12, Max Rosen, violinist, and Paul Althouse, tenor, and Marie Sundelius, soprano, in a joint recital will conclude the series.

Cecil Fanning, Columbus baritone, is at present touring the East. He will give approximately fifteen recitals among which are concerts on October 21, in New York at Aeolian Hall; October 25, at Jordan Hall, Boston, and November 6, at Kimball Hall, Chicago. He will, of course, appear at various localities en route. H. B. Turpin will accompany Mr. Fanning who will make New York his headquarters during October.

### FANNING LEAVES FOR EASTERN TOUR.

Fanning's appearance with Mme. Schumann-Heink in the presentation of "Elijah" in June at the Greek Theater, Berkeley, Cal., where he sang before ten thousand people called up such warm praise for his ability that musical circles are expecting big things of the distinguished baritone on this his first concert tour since that occasion.

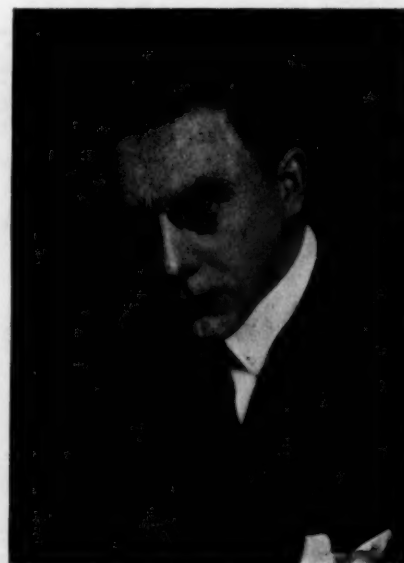
On the eve of his departure for the East Mr. Fanning, who has conducted a large class of vocal pupils in Columbus during the summer, presented Mrs. J. W. Madden, dramatic soprano, and Robert Barr, baritone, in an interesting song recital at Carnegie Library. Mrs. Madden delighted with her rendition of Kjerulf's "Synnove's Song" and Liza Lehmann's "There Are Fairies at the Bottom of the Garden." Mr. Barr sang a group of Greek songs well. Edwin Stainbrook accompanied. N. H. B.

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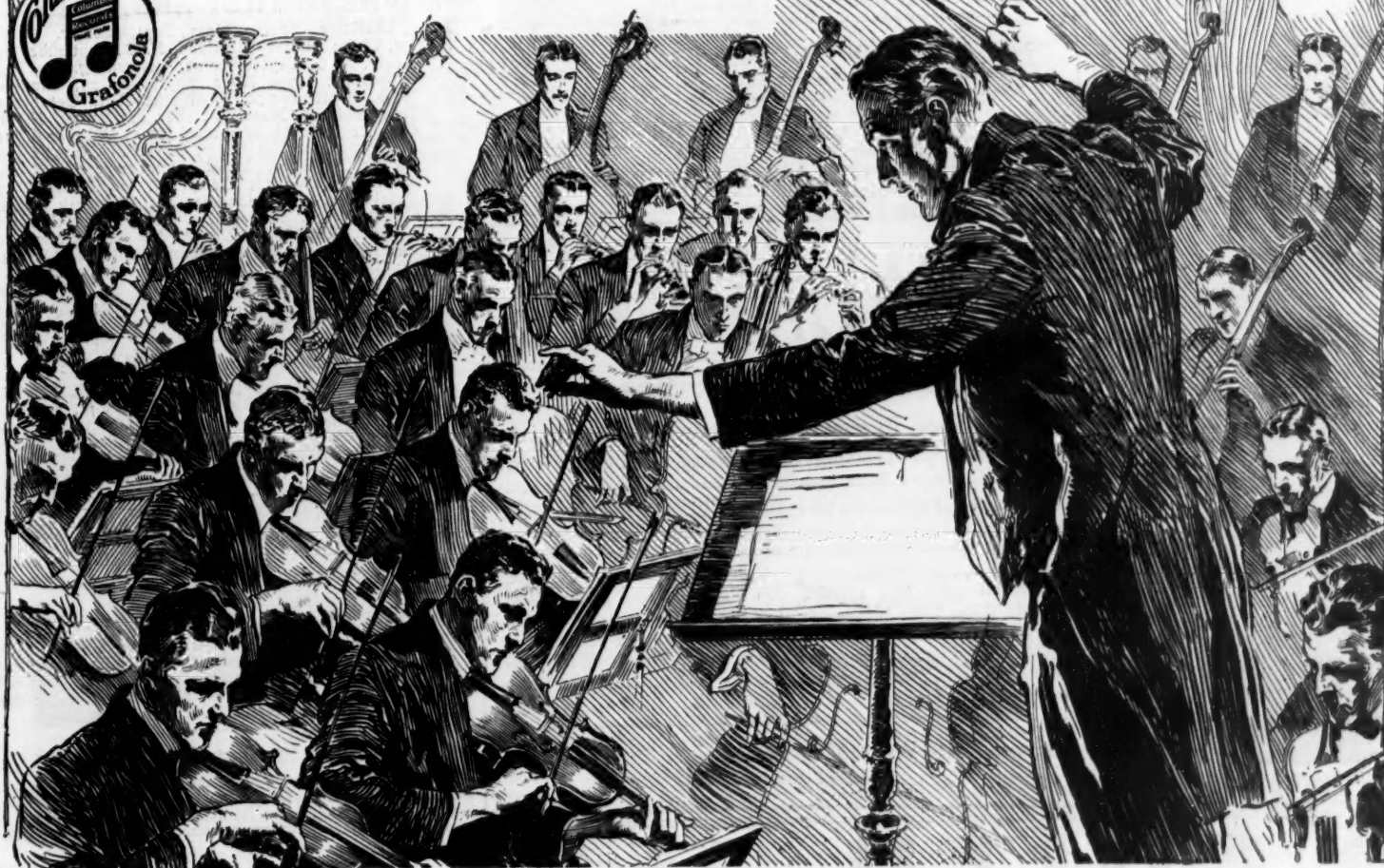
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### Carolyn Willard Has Interesting Summer

After a most interesting summer spent at Williams Bay, Wis., Carolyn Willard, the prominent Chicago pianist and teacher, has returned, and opened her new studio at 424 Fine Arts Building, September 12. Besides holding her summer class at Williams Bay, where she had some interesting students, some of whom will follow her to Chicago to study, Miss Willard got some programs into shape for her season, which opens in Chicago on November 9 with a Kimball Hall recital under the management of F. Wight Neumann. She will play her New York recital at Aeolian Hall, December 17.

Her other Williams Bay activities were certainly contrasting, for she lived with some friends, who are on the Yerkes Observatory staff, in their "Little Brown House in the Wood," on the edge of the campus (the observatory being a part of the Chicago University), and she enjoyed the observatory colony life immensely.

Miss Willard writes: "As you know, the Yerkes telescope is the largest refractor in the world, and it draws people from all parts of the world. The other day a Grecian astronomer dropped in for a three year stay. A Peruvian has been here all summer, and the summer staff includes many astronomers from different American colleges. The other day the community spirit of the colony made the union piano mover a totally extraneous creature. It was so funny, although I was highly honored. It was necessary to move my grand piano from one part of the school building to another, and no one else being available at the moment, we took up a collection at the observatory of the eminent astronomers of the different States and universities. I'm sure no moving event ever had such a large display of talent 'among those present.' Their observations of the movements of the solar system found practical application. I looked for a strike next day in the Chicago Piano Movers' Union, but possibly the C. P. M. U. does not keep in touch with the best astronomical circles."

Speaking of the telescope, Miss Willard had a wonderful view of Venus and Saturn in conjunction, Venus looking like a small new moon with a chunk bitten out; Saturn's two rings and the space between them showed perfectly, and at such a slant that they looked like a plate in which Saturn reposed in the exact center like a round, fat apple dumpling. She says she is also on speak-

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CAROLYN WILLARD ENJOYING VACATION DAYS.

The well known pianist photographed at the Yerkes Observatory colony, Williams Bay, Wis. In the first picture she is close to the discoverers of "star" secrets; (2) the energetic artist herself; (3) Miss Willard with Mrs. Barrett, her hostess, and Effie Harman, a South Bend, Ind., music supervisor; (4) a quiet hour of reading.

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ing terms with the big moon craters and part of the Milky Way (Messier II), which, through the Yerkes, looks like a bright light seen through the top of a salt shaker with thousands of holes.

Miss Willard looks forward to a very active season, both as to playing and teaching.

### WHERE THEY ARE TO BE

Lund, Charlotte—Boston, Mass., September 27.  
Peteler, Claire Lillian—Howland, N. C., September 25; Kenly, N. C., September 26; Petersburg, Va., September 27; Lynn, Mass., September 29; Taunton, Mass., September 30; Pawtucket, R. I., October 1; New Bedford, Mass., October 2; Denver, N. H., October 3; South Braintree, Mass., October 6; Attleboro, Mass., October 7; Haverhill, Mass., October 8; Maynard, Mass., October 9; Marlboro, Mass., October 10; Derry, N. H., October 13; Providence, R. I., October 14; Plymouth, Mass., October 16; Sanford, Me., October 17; Concord, N. H., October 20; Berlin, N. H., October 21; Barre, Vt., October 22; Claremont, N. H., October 23; Brattleboro, Vt., October 24.  
Russian Symphony Orchestra—Fairmont, W. Va., October 23; Uniontown, Pa., October 24; Cleveland, Ohio, October 26.

### Honorary Dinner to Arnold Volpe

On Monday evening, October 6, a dinner will be given at the Hotel Astor in honor of Arnold Volpe, in appreciation of his work at the Lewisohn Stadium during the past summer. The committee for the dinner includes Adolph Lewisohn, honorary chairman; Andreas De Segura, toastmaster; Henry De Forest Baldwin, Harold Bauer, Sada Cowen, Mrs. L. R. De Cravio, Mrs. Julian Edwards, Helen Fountain, Anna Fitzu, Ossip Gabrilowitch, Margaret Matzenauer, Rosa Ponselle, Mrs. Arthur M. Reis, Samuel J. Reckford, Marie Rappold, Edward F. Sanderson, Alfred F. Seligsberg, Helen Stanley and Dr. Thomas A. Storey.

### Grace White to Give Syracuse Recital

Grace White, violinist, who has joined the faculty of Syracuse University, will give a recital in the University Auditorium on Thursday evening, September 25. She will present the new concerto of Cecil Burrell for the first time in Syracuse.

### Zerffi Pupil Engaged as Festival Soloist

Emilie Spalding, a pupil of William A. C. Zerffi, has been engaged as contralto soloist for the Jewish Festival music at Flushing, Long Island, on October 24 and 25.



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## ON THE IMPORTANCE OF BEING CONCEITED

(Information for Voice Students)

By George E. Shea

How is a student of singing to judge a teacher's honesty, knowledge, and ability to impart? Success or failure very often depends upon this judgment. The student simply must not submit to being stood off by, or "fed up" with, banal generalities and stock phrases. While allowing for differences in teachers, in the matter of temperament, word painting, and manner of approaching the problems of voice production, the student, in self protection, has got to demand that the instruction be reasonable, and that there be simplicity in method, and convincing clarity in statement, explanation and proof.

The necessity of the foregoing is shown by the fact that the teachers among themselves do not always understand one another, much less agree.

At the monthly meetings of that useful organization, the New York Singing Teachers' Association (the "N. Y. S. T. A."), devoted to high aims and profitable research, well known teachers and singers expose their views and something of their methods, and vocal pedagogics and principles are discussed. Naturally, most that is said is excellent; yet sometimes one precept presented conflicts with and would nullify another if carried to a logical conclusion. Other declarations seem based rather on the exceptional case. Thus, one prominent lecturer affirms that when the breath is taken correctly the vocal apparatus assumes automatically the proper position for tone production. This is true of those rare Americans whose natural endowment permits them, without previous instruction, to sing "on the voice"—or "on the timbre," as several French teachers express it. But, in the case of the vast majority of our American students, that correct attitude of the voice apparatus is not automatically obtained and must be acquired. The ability to assure this acquirement marks the capable teacher.

In this connection, a teacher and author of the Middle West claims the discovery that perfect voice production depends upon the strengthening and conscious control of two muscles depressing and elevating the tongue and, consequently, the larynx. The incredulous and superficial have derided this idea which, nevertheless, contains truth. But although the larynx must, in most singers, be lowered in order to "release the voice"—as one speaker before the N. Y. S. T. A. happily expressed it—yet if, in attempting this, the pupil is allowed to try to contract any one muscle so lowering the larynx and tongue, the whole throat will tighten, and "bondage of the voice" instead of its "release" will ensue. And yet, the gentle lowering of the larynx can be explained, exemplified, and obtained from the pupil in a few lessons, by the right teacher.

Before the N. Y. S. T. A., the stiff tongue was rightly characterized as one of the chief obstacles to good tone. An inert tongue was recommended, "lying in the mouth like a wet sponge in a basin of water." Effective, probably, as a momentary means of correction in elementary tone-production. But how can vigorous, cameo-like enunciation be obtained with an inert tongue? Muscular effort, properly co-ordinated, is essential to any positive physical act. The expert golfer drives 250 yards with less apparent effort than the "duffer" making a 100 yard shot, but only an unreasoning "fan" will assert that the "pro" did not hit the ball hard. The professional's "good form" is simply perfect co-ordination, enabling him to obtain the maximum effect through his muscular effort. Similarly, in the vocal act the tongue must be supple yet

be had in your present master's studio, then seek it elsewhere.

And if you ask: "What sort of ear must the vocal instructor then possess?" I reply, a very unusual ear and, withal, a very experienced one—which is why a youthful teacher is an anomaly. Your mentor must not be in his dotage, but the young teacher, however great his conceit, cannot impart a fruit of experience he does not possess. So that, as to "The Importance of Being Conceited" it all depends on who is and why! The conceited teacher (if he has reason for conceit) is endowed with an extremely sensitive ear, not alone recognizing really beautiful tone and requiring it from the pupil, but also detecting the cause of the smallest short coming therein, of the tiniest contraction marring the quality of the vowel and, indeed, of the consonant also. The ability to make manifest and to correct such imperfections excuses and justifies the teacher's conceit.

The student, likewise, needs a delicate ear, because, in the final analysis, the voice is trained through recurring corrections of aural impressions, and the pupil who can depend upon his or her own ear to rectify vocal tone, and whose vocal apparatus obeys that ear, has attained the plane of self expression and becomes an artist.

Let us consider some contradictory testimony regarding enunciation and word-formation. The artist-teacher, al-



## AMPARITO FARRAR

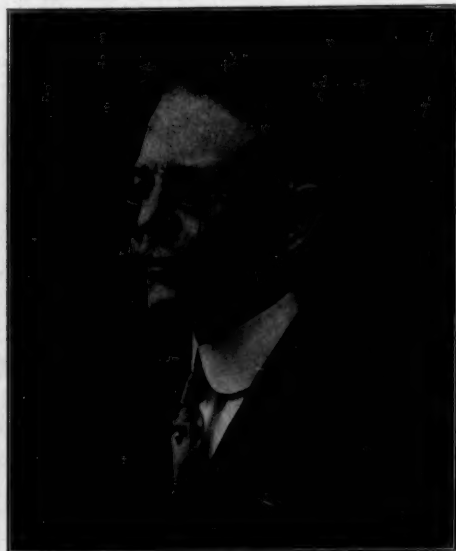
Soprano  
IS USING

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GOLDEN CROWN Herman L. Gantvoort

THE HEART CALL, Frederick W. Vanderpool

SMILIN' THROUGH - - Arthur A. Penn



GEORGE E. SHEA,

Teacher of voice and operatic acting.

controlled, its base (to which the larynx is attached) lowered and its forward part prepared for immediate, energetic articulation. "No doubt," you reply, "but how?" Real teachers must know and explain, illustrate and inculcate this essential; without it the pupil's hope of success will be eternally deferred.

Now, again, we have the sense of "placement" of the tone (partly local, but mainly psycho-aural) which must be constantly experienced in singing if the singer is to possess a "seamless" scale, a homogeneous purity of tone in all registers, and an instrument which answers "ready" under all circumstances. And if this knowledge is not to

ready mentioned as advising the "wet-sponge" tongue, cites nevertheless the wonderful diction of the French, and recommends the use of the 7th power of the tongue and lips in articulation in singing. Now, really, is it not evident that a completely relaxed tongue and superdiction have no common factor? Again, another very intelligent musician and author taboos mouth—and lip—shaping as aids in vowel formation, whereas the French actors and singers employ mouth-shaping and active use of the lips as indispensable to the projection of the vowel and to the accentuation of its characteristics.

Henri Frossard, préparateur à la Sorbonne, and author of an extremely erudite work, "La Science et l'Art du Chant," claims as his special discovery in the secret of tone production the tension of the orbicular muscles—those that purse the lips in blowing out a light. He affirms that correct voice production means the establishment of the orbicular-costal-diaphragmatic reflex, which evidently is not as awful as it sounds since Monsieur Frossard says it can be learned in six months.

On the extreme other hand we have in America a scientist, propagandist of the theory and practice, that nasal resonance is everything in voice and that the costal-diaphragmatic reflex is negligible—meaning that breath and breathing are unimportant in singing. (The fact is, of course, that proper breath-supply-and-control is a factor of somewhere above fifty per cent. value in the physical part of good singing.)

Now where, among all these, and many other, contradictions is the bewildered pupil to find certainty and the



PAUL ALTHOUSE,

The Metropolitan tenor, who will begin his busiest of concert seasons on October 8.  
(See story on page 42.)

right method? May he or she have the luck to meet, or what is preferable—the courage and persistence to seek out—the conceited teacher who has, through personal experience in singing, observation, study, and teaching, reached the conviction that the foundation must be laid on the proven physical facts of singing. The sage, in his "nothing new under the sun," certainly included voice production. The body of principles we possess are the result of human observation of the natural way of producing tone, and of the refinement and perfecting of that manner. No doubt, in the last three hundred years—to go no further back than the days of the beginning of opera—all sorts of experiments with voices, fantastic, many of them, have been tried and discarded. Which is a reason for wariness in experimenting with new-fangled methods of old-fashioned vocal instruments. Let us hold to the lessons of the past as far as there is a record thereof and to the lessons of the present in the singing of our prominent vocalists and in what they say of their own methods. And the conceited teacher will cling steadfastly to what, through personal experience as a public singer, he knows to be the truth.

### Max Rosen Will Tour to Pacific Coast

Max Rosen will have the distinction of giving the first Saturday afternoon Carnegie Hall concert of the new season, which is scheduled for October 11. The violinist has been spending the summer at Lake George where he has been coaching his third American season's repertory with his master, Leopold Auer. Seventy concerts already booked will take Mr. Rosen from New York to the Pacific Coast. These engagements will include appearances with the St. Louis and Minneapolis Symphony orchestras.

### OBITUARY

#### Julia Heinrich

Julia Heinrich, the soprano, at one time a member of the Metropolitan Opera Company, was the unfortunate victim of a peculiar accident at Hammond, La., on September 18. Miss Heinrich was on a concert tour through the South and while waiting at the Hammond station for a train for Baton Rouge, she was struck on the head by the handle of a baggage truck which was knocked onto the platform from the tracks by a passing locomotive. Miss Heinrich lingered unconscious for thirty-five minutes before death came.

Miss Heinrich, who lived in New York City, was born in Philadelphia and was the daughter of the late Max Heinrich, the well known musician. She was educated as a vocalist by her father and sang in opera in Hamburg, later returning to this country and becoming a member of the Metropolitan Opera Company. Her debut was made as Gutrune in "Die Götterdämmerung."

#### Clara Munger

Clara Munger, a well known vocal teacher of Boston, died last week at Auburndale, where she had been spending the summer. Miss Munger was born at Portland, Me., and was the daughter of John W. and Emmeline Munger. She lived in that city until twenty years of age, developing a marked taste for music. She went abroad and spent five years studying under some of the best teachers, principally in Paris. On her return to America she became professor of music at Wellesley, a post which she retained for a season. Miss Munger then began teaching in Boston, and at different times she had her studio in Park street, and latterly in the Pierce Building in Copley square. Miss Munger taught many pupils who later became prominent. Her most famous one was Emma Eames.

#### Arthur Gillespie

Arthur Gillespie died September 18 at his home in New Brunswick, N. J., after a brief illness, at the age of fifty-seven. He was the composer of several light operas and retired from his professional career about eight years ago.

#### George P. Hicks

(See Vancouver, B. C., letter.)

#### Francesco D'Auria

(See Vancouver, B. C., letter.)

**Franko, Fifty Years a Musician, to Celebrate**

Fifty years ago—September 18, 1869—the New York Herald contained the following review of a concert:

**STEINWAY HALL—THE FRANKO FAMILY**

The performance of so called infant prodigies are as a rule both tedious and uninteresting, which arises from the fact that generally the only claim that children have for the public patronage is their extreme youth and paucity of very young people on the stage or platform. An entertainment was given last night by a family of children at Steinway Hall which was quite an exception to the rule stated above. The Franko family, consisting of five young persons varying in age from eight to fourteen years, made their debut before a New York audience in the above hall and created a genuine sensation by their wonderful musical powers. The family consists of five children, and all are performers on the violin and piano, exhibiting an amount of musical culture which is truly wonderful in children of such tender age.

Nahan Franko was one of the five children mentioned in the Herald article. He then was eight years old. Last week he celebrated in New York his half century as a musician, most of the fifty years having been spent in the metropolis, where Mr. Franko continued to reside. For a quarter of a century he was concertmaster and conductor at the Metropolitan Opera. He has played under the most important conductors and led orchestras of his own. As a composer he is known more than favorably.

On October 19, Nahan Franko will celebrate publicly his fiftieth musical anniversary by conducting a concert at the Hippodrome. He would have had it

nearer the actual date but for the absence from the city of certain artists who are to appear with him. At this concert Sam Franko, another of the five Franko children, will play the violin. He also is known as a conductor and composer.

On the complimentary committee for the concert are Charles P. Taft, Felix M. Warburg, Paul D. Cravath, Prof. and Mrs. Henry Fairfield Osborn, Charles H. Sabin, William Howard Taft, Clarence H. Mackay, Harry Payne Whitney, August Belmont, James Speyer, Otto H. Kahn, Mrs. E. Henry Harriman, Mrs. William D. Sloane, Gen. T. Coleman Du Pont, Rear Admiral Nathaniel R. Usher, U. S. N.; Gen. Daniel Appleton, Col. B. B. McAlpin and L. N. Boomer.

**Campanari Begins New Studio Season**

Giuseppe Campanari, who for seventeen years held the unique position of being the leading baritone of the Metropolitan Opera Company, announces that he is to reopen his vocal studio at 608 West End avenue, New York, for the season of 1919-20.

Signor Campanari has met with a signal success as a vocal master. Many of his pupils are meeting with success in singing both abroad and in the United States. In the latter category are found several leading members of the Metropolitan Opera Company. Marion Green, who is at present creating quite a furore in London, is another Campanari pupil.

**Middle Western Tour Booked for Ringo**

The most recent addition to the list of artists under the management of Walter Anderson is Marguerite Ringo, soprano.

An engagement with the New York Symphony Orchestra heads the list of bookings arranged for this charming singer. In voice, style, musicianship and appearance Miss Ringo is richly endowed, and the probabilities are that she will materially add to the successes she obtained last season with the New York Musical Art Society, New York Chamber Music Society, Los Angeles Orpheus Club, New York Beethoven Society, Lockport Festival, Malden Schubert Club, etc. Miss Ringo's recital at Aeolian Hall is arranged for January 13. Other bookings include appearances in Pittsburgh, a Middle Western recital tour and miscellaneous concerts throughout Canada and the Quebec provinces.



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**NEW YORK****Young Pupil of M. B. Bencheley in Recital**

Catherine Abels, a seventeen year old pupil of M. B. Bencheley, the Minneapolis vocal teacher, gave a recital in that city on Friday evening, August 15. Her program included the following: "Ah, mon fils," from "Le Prophète"; "Thou Art So Near and Yet So Far"; "Connais-tu le pays," from "Mignon"; "Scenes That Are Brightest," from "Maritana"; "Last Rose of Summer," "Little Gray Home in the West," "Love's Old Sweet Song." According to both the Minneapolis Journal and Tribune the affair was quite a society event and a number of professional musicians were present who were amazed to hear so youthful a girl sing with so much skill.

Miss Bencheley says she does not introduce any pupil who is not able to give a satisfactory demonstration of her work. This comes through a thorough control of the vocal mechanism. Miss Bencheley contends also that all she asks in a pupil is a normal throat, fair intelligence and absolute compliance with her requirements in technical work and artistic training.

Miss Abels has only studied with Miss Bencheley about a year, yet the remarkable change which has been accomplished in her immature voice in so short a space of time has been of interest to many of her friends, and incidentally speaks well for Miss Bencheley's method.

**More Pamphlets to Raymond Walters' Credit**

Raymond Walters, registrar at Lehigh University and director of all the musical enterprises in which Charles M. Schwab is affiliated, has a number of publications to his credit, two of which are pamphlets—"A Talk on Teaching for Field Artillery Instructors" (delivered in 1918 before the instructors of the Field Artillery Central Officers' Training School, Camp Zachary Taylor, Ky.) and "A Study of Rating Grades of Graduates of the Field Artillery Central Officers' Training School."

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The Société will make its last tour in America from November 20, 1919, to February 15, 1920. A few dates still available. The routing is as follows: November, South; December, East; January, Middle West and Southwest; February, East.

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# MUSICAL COURIER

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With war done, let our motto now be "Music Resurgent."

American composers would like to have the American public as their mandatory.

News comes from Paris of the death there recently of Claire Emma Debussy, the little daughter of the late Claude Debussy.

A committee from the Corporation Des Artistes, Paris, embracing several of the most prominent names in French musical circles, has decided to erect a monument to the memory of Claude Debussy, which will be the work of Henry des Groux.

The death occurred at Ainsdale, Southport (England), of Mrs. Emma Stanley, aged ninety-three, the only survivor of the choir conducted by Mendelssohn which sang "Elijah" at Birmingham in 1845, says the London Monthly Musical Record.

Alphonse Catherine, chef du chant at the Paris Opéra, has gone to the Opéra-Comique as one of the conductors, presumably to take the place of Albert Wolff, who is coming over here to join the Metropolitan forces.

"Musicians attach a great deal too much importance to musical criticisms in the daily papers," says Henry T. Finck in the Saturday Evening Post, and then goes on frankly: "It really makes very little difference whether the critics praise or scold."

On December 16 next, the Paris Opera will give a special performance in memory of Gounod. Reynaldo Hahn is writing a special ode for the occasion. Melba will sing one act from "Romeo and Juliet," and Calvé will emerge from her retirement to sing on this occasion.

In a recent issue the MUSICAL COURIER published what Charles M. Schwab thinks about the necessity of music in the life of business men. Herewith is an expression of opinion on the same subject from E. T. Stotesbury, the well known Philadelphia financier: "Every man is more or less fond of music, even if he is no musician. If it seems to the average business man that music is only a feminine pursuit, let him consider that the greatest composers were men, and that many of their works will live after the work done by the average man of business is forgotten. Let him not forget, too, that the patrons of these musicians were business men and lovers of art. They knew that their money and their support could not be better given than to the advancement of struggling musical genius. Without that support many a great musi-

cian would have died unknown. Without that support today the opera and musical organizations of America could not exist. The crying need of today, when so many and momentous questions are before us hourly, is a sane, reasonable form of relaxation. And a man who hears good music, whether at an opera, a concert or an orchestral performance, will find himself afterward rested and refreshed in a way which he cannot otherwise attain."

Yesterday (September 24) four candidates for the famous Prix de Rome of the Paris Conservatoire finished their work of a month's duration and handed in the compositions which they had written in competition for the prize. The judges will not announce their decision until October 11. Five young men and one young woman were eligible for the competition this year.

The operatic steamer Dante Alighieri, with Gatti-Casazza, Campanini, Raisa, Rimini and Didur aboard, did not get away from Naples until a week or more later than scheduled date, so that its musical cargo is not expected at New York before October 2, instead of on September 24, as originally planned.

A concert arranged for the Tuileries Gardens, Paris, on September 10 was cancelled by order of the prefect of police. The program was to have been divided between Berlioz and Wagner, but numerous written threats to break up the concert if the Wagner section of the program was played caused the prefect to take action.

The friends of Julia Heinrich and the many admirers of her art were shocked to learn of her death last week at Hammond, La., through a most horrible accident. Miss Heinrich was one of the most promising of the American singers, and a splendid career was brought to an untimely end through this most regrettable occurrence.

Dr. Muck, arrived in Berlin, says that he will conduct concerts there. He declares himself to be a nervous wreck owing to the treatment he received in America. He forgot to mention, however, that he was helping to make nervous wrecks of Americans by the treatment he was conspiring to give them when his activities were checked by our very alert and resourceful internment authorities.

Sacramento is the latest big city to feel that it needs a symphony orchestra of its own in order to round out the cultural work of the community. Every effort is being made—particularly by the well known Sacramento Saturday Club, a local musical club of the greatest importance—to secure the necessary annual guarantee fund of \$60,000. Giulio Minetti, formerly of San Francisco, is in contemplation as the conductor of the proposed new Sacramento Orchestra.

It is a coincidence that three of the conductors now prominent in America entered the Vienna Conservatory of Music on the same day in 1890, studied together in the same classes, all three specializing in violin, and were graduated together in 1896. They are Artur Bodanzky, of the Metropolitan and the New Symphony Orchestra; Adolf Tandler, of the Los Angeles Symphony, and Hugo Riesenfeld, manager and music director of the Rialto and Rivoli Theaters.

Congratulations to our Paris namesake, Le Courrier Musical, whose editor-in-chief, Charles Tenroc, has just been made a Chevalier of the Legion of Honor. One of its collaborators, Camille Maclair, was made an officer of the Legion. Others in the musical world who have been honored are: Fernand Bourgeat, secretary of the Conservatory, officer; Camille Chevillard, conductor of the Lamoureux Orchestra, officer; André Bloch, composer, chevalier; André Hekking, cellist, chevalier; Edmond Clement, tenor, chevalier; Eugene Ysaye, officer; Maurice Kufferath, director of the Theater de la Monnaie, Brussels, officer; and Edouard Deru, violinist, chevalier.

The famous Colonne Orchestra of Paris is instituting the coming season a series of Saturday afternoon concerts, from five to seven, at lower prices than those for their regular concerts, held always on Sunday afternoons. These Saturday concerts will also be at the Theater Chatelet and will be in the nature of the "public rehearsals" which the Boston Symphony Orchestra gave for so

long. The intermission has been cut out of the Sunday concerts by the way, so as to permit the director of the Chatelet to give a Sunday matinee, which begins at a quarter past five. As Le Courrier Musical of Paris remarks: "The spectators of this somewhat dusky matinee will be able to breathe in, at their ease, without any addition in the price of tickets, the odors—musical and otherwise—left over from the preceding audience."

## ONLY SUCCESSES WANTED

When will composers learn to write successes only and cease to waste time on second, third, and fourth class works? Rubinstein, for instance, wrote no end of operas, oratorios, songs, sonatas, to no effect. He should have been content with the Melody in F, the Romance in E flat, and the song, "So Like a Flower Thou Art." Look at the tons of manuscripts dear old Father Haydn turned out. Four quartets and the "Creation" would have sufficed, with his beautiful Austrian hymn, which no doubt caused the downfall of the Hapsburg dynasty. A friend of ours, who lacks our high culture, calls it "die nasty." But let us stick to our theme and avoid variations. Why did Mozart write beer garden music for mechanical clocks? It seems to us that a man whose stay on earth was to be so strictly limited should have gone in for more sport and less pen work. "Don Juan" and "Figaro," and perhaps the G minor symphony, would have been enough. The children would surely have forgiven him for not writing those thin sonatas which are so bothersome to play correctly—with their little trills and passages of sixteenth and thirty-second notes all mixed up together.

Beethoven was a capable musician too. But he wrote yards and yards of music no one wants. That B flat sonata called "Hammerclavier," so hard to play and harder to hear, would have added to the composer's renown if he had not written it at all. Artemus Ward said that "it would have been \$10 in Jeff Davis' pocket if he had never been born," but we do not believe that any action of Beethoven's would have put as much as \$10 in his pocket. Then why did he write that first symphony?

Handel was a fearful waster of music paper. One entire column of the MUSICAL COURIER would be insufficient for the names and outlines of his Italian operas—not to mention the interminable oratorios that are never performed. Handel could have saved himself no end of trouble by composing only the "Messiah" and the "Harmonious Blacksmith."

Mendelssohn did about as well as any of them. He got "Elijah," the violin concerto, the wedding march, and the spring song accepted—which is a pretty high percentage of his output. Perhaps the writing of so many useless works caused his early death. Schubert, another early dier, was perfectly reckless with his health and music paper. The "Serenade" and the unfinished symphony would have settled his fate in the estimation of the public. Let us add the "Erlking" and the military march by way of ornament and we get the bed rock of Schubert's popularity. The man in the street knows, of course, that Schumann's immortality rests on "Traumerei," and he is not certain that Schumann was the man who made "Traumerei." Musicians, naturally, consider Schumann the composer of the piano concerto. He might have had a much gayer time if he had not composed his useless music.

Liszt might have stopped at the second rhapsody, although Dante Fink would then have worshipped Beatrice Liszt less fervently. Let us add "Les Préludes" to Liszt's list, notwithstanding that the public for that erstwhile brilliant symphonic poem is now becoming listless.

Sullivan considered himself the composer of the "Martyr of Antioch," the "Golden Legend," and "Ivanhoe." He was greatly mistaken, for everybody knows "Onward, Christian Soldiers," "The Lost Chord," "Pinafore," and "Mikado." Sullivan lost a vast amount of time on unnecessary scores. Thousands of Christians know nothing at all about his "Golden Legend," thousands of Japanese never heard of his "Mikado," and thousands of Jews are on intimate terms with "Onward, Christian Soldiers." W. S. Gilbert might enlarge on this.

We trust we have said enough on the subject to open the eyes of composers to the fact that it is a waste of time to write any but the most successful works. When composers, American, foreign, and strictly neutral, learn to trouble themselves only with works of the widest popularity, their lot, in the words of Tom Hood, will continue "to get better and better."

# VARIATIONS

By the Editor-in-Chief

## Shall Opera in German Be Sung Here?

Manhattan Naval Post No. 338, of the American Legion, announces that it will take steps to arouse public opinion in New York against the projected giving of opera in German by the Star Opera Company beginning at the Lexington Theater October 20. The patriotic body regards the musical undertaking as "the opening wedge to reinstate German Kultur in the good graces of Americans."

In the meantime Dr. L. Obrendorf, director of publicity—it used to be called press agent—of the Star Opera Company, sends a prospectus to the MUSICAL COURIER in which it is stated definitely that the enterprise will open at the appointed time with a concert of "Meistersinger" music followed by the performance of Kreutzer's opera, "A Night in Granada," conducted by Louis Koennenich. The other conductor of the Star organization is to be Theodore Spiering. Its general artistic director is Otto Goritz, and on his roster of singers are other former Metropolitan Opera artists like Mme. Ober, Johannes Sembach, Herman Weil, Albert Reiss, etc., Lortzing's "Czar and Carpenter" is scheduled for the second evening October 21.

The MUSICAL COURIER has been asked to "define its attitude and to express its opinion" regarding the coming performances at the Lexington Theater, and the letter making the request (signed by several persons) winds up as follows: "Do you really think the impudent business can be started and carried out successfully?"

The question must be regarded from various angles, political, ethical, economic, and it is too complicated for a simple answer. First of all, we think that the performances will materialize and even prosper, for there are in this city enough Germans and persons of German musical tendencies to insure satisfactory attendance. They constitute a group which will not look upon an operatic performance as propaganda but merely as an artistic entertainment. Other elements, like the Manhattan Naval Post, are certain to take the opposite position, but in view of the fact that the war is over, Germany is beaten decisively, and the United States Government has declared boycott and hatred of the enemy at an end officially, the rank and file of our population, struggling with such serious matters as business uncertainty and the high cost of living, need not be expected to become vitally exercised because several thousand music lovers are sitting quietly in a theater listening to good music—even if it is sung in German. Sooner or later German will be sung again in New York, and it does not much matter whether it is done now or in a year or two years.

## To Go or Not to Go

Each one of us has the privilege of remaining away from the Lexington Theater. Those who go there will do so because it is their wish. If the Government and our municipal authorities see no political wrong in the Star performances, and they break no law and cause no public disturbance, there is no plausible reason for stopping them through private interference on the part of a very small minority of well meaning but misguided citizenry. The truth is that the very large majority of New York's population does not care a rap whether the Star Company opens and whether it sings in German or Japanese or Icelandic.

The question of tact and good taste comes into play merely as far as the Star organizers, producers, and performers are concerned. Evidently they do not know at what precise moment it would be proper ethically for them to resume public activity and therefore they have determined to find out whether October 20, 1919, is the right time. The public has the settlement of the matter in its own hands, and through simple and peaceful means that are obvious.

Of the persons connected with the Star Company, Mr. Goritz and Mme. Ober do not enjoy a high degree of popularity with Americans for reasons which need no reiteration now. However, neither of them was interned during the war. It does not appear that Messrs. Reiss, Sembach, and Weil did anything more serious from 1914 to the armistice than to keep their own counsel.

The MUSICAL COURIER goes on record as saying

herewith that it considers Mr. Goritz's course in bad taste but that he is within his rights in trying to earn his living honestly. The word "propaganda" no longer has any force when used in connection with a beaten and discredited enemy. There is no effective "propaganda" these days in "Meistersinger" or "A Night in Granada." There is no "propaganda" in the German language more than in any other. It belongs to the general scheme of readjustment that such silly notions be abandoned (especially in music) as they have done their war duty and outlived their usefulness.

The MUSICAL COURIER will review the Star Company performances without political prejudice and certainly without any fear of any one or anything. Our critic or critics simply will determine whether the performances are good, bad, or indifferent. That is the sum total of their duty to our readers and to the editorial heads of this publication.

## Aye

Hotel La Salle, }  
Chicago, September 17, 1919. }

DEAR SIR.—Hearing a woman sing today with a fearful and wonderful tremolo suggested the idea to me that a new title can be given that sort of singer—The Shimmy Singer. Eh?

Greetings from

HENRI SCOTT.

## Variationettes

A. Eaglefield Hull, writing in the Monthly Musical Record (September) says of Musorgsky: "He was born in 1839 and his musical education began very early, his little fingers being guided by his mother." Who guided the other fingers?

At the risk of being considered not versatile in music we feel it incumbent upon us nevertheless to say that the one thing we feel able to do without tonally is a male soprano.

"For this job you've got to know French and Spanish, and the pay is eighteen dollars a week."

"Lord, Mister! I ain't got no education; I'm after a job in the yards."

"See the yard boss. We'll start you in at forty."

—Life.

The World deserves credit for headlining its article on a Bronx singing shoemaker whose neighbors complained in court about his excess vocalism: "Cobbler 'Caruso' Like Nightingale."

Have you ever heard of the cabalistic figures, 7-11-44? Evidently Richard Buhlig believes in them, for at his seven piano recitals in New York this winter he is to play eleven Beethoven sonatas and his scheme totals forty-four program numbers.

In his excellent address, delivered at the recent Lockport Festival, Charles E. Watt, editor of Music News, said this about the New York critics who abused the American works presented by Josef Hofmann here last season: "The patriotic musicians of America must demand the suppression—even, if necessary, the deportation—of this class of critics." Mr. Watt quoted what Josef Hofmann had told him along the same lines: "There can be no real appreciation or growth of American music in this country so long as the Eastern newspaper critics maintain the present attitude of hostility to American composition and their servile idea of the unalterable superiority of Europe."

Willie (listening to thumping pianist): "What's he playing?"

Nillie: "Cyril Scott's 'Old China.'"

Willie: "If he isn't careful he'll break it."

Marion Green's success in "Monsieur Beaucaire" in London is responsible for an impending serious upset over there in male sartorial fashions. According to a front page London cable in last Sunday's New York Times, a number of tailoring firms in the English capital are to make a bold experiment. They have started a movement "to bring back the colored garments of a couple of centuries ago. It is hoped to dress up a number of young men in costumes reminiscent of Beau Brummel and Monsieur Beaucaire and set them perambulating London streets on this missionary enterprise. A smart city

suit in this bold era will consist of something like this: A plum colored, waisted lounge coat and breeches; yellow waistcoat with white stock; black hose and black shoes with silver buckles; golden soft felt hat and light cane. For evening dress stock and ruffles will take the place of shirt front and half an inch or so of trimming will be seen on the cuffs. The colors of evening suits will vary from scarlet to royal blue." We intend to be one of the first to start the revival in New York. With a regalia like the foregoing and a snuff box to boot we no longer shall need to gaze with secret envy at Antonio Scotti when he sets feminine matinee hearts a-flutter as Scarpia in "Tosca."

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From Izra: "Somehow or other I had to think of certain American composers when I read the following in a local paper the other day:

Philip Gibbs, in a novel of English newspaper life, has the literary editor apologizing that the general level of composition is so low that whenever a critic finds an author who can write grammatically he is apt to call him a master stylist.

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It did not surprise us in these strike ridden days, to have our office boy tell us that the pay of conductors is to be raised. Then he added slyly that he meant sleeping and parlor car conductors, who received a wage raise from Director General Hines last week.

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And are the great violinists going on strike too? Here is Eddy Brown turning to comic opera with his "Roly Boly Eyes" which was scheduled to open in New York tonight (Thursday), and, not to be outdone, Fritz Kreisler is on hand with his comic opera "Apple Blossoms," to open here Monday, October 6.

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On the other hand, not many persons will agree with the opinion of the Detroit News (September 7) which captions this over one of its articles "Leoncavallo's Death Ends Life of Failure." To have composed "Pagliacci" is to have succeeded gloriously.

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All these strikes are German propaganda and were started by Siegfried when he struck so successfully at the end of the first act in the opera that bears his name.

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Nothing less than a classic is this rhyme in "The Lonely Romeo" at the Casino Theater:

"I'd go to hell for you (pronounced 'ya')  
Or Philadelphia."

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Our American symphony orchestras all announce with glee the number of European novelties they have been able to secure for this season.

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A writer in the New York Times cries wildly: "Why must every American be a genius?" The answer is easy; he isn't.

LEONARD LIEBLING.

## TSCHAIKOWSKY AND ALTSCHULER

Modest Altschuler has been busy this summer in making an orchestral version of the Tchaikowsky Trio, op. 50. Mr. Altschuler undertook the work at the suggestion of Rachmaninoff, to whom Tchaikowsky himself had said that he felt the composition had possibilities which called for orchestral treatment. It is a peculiar coincidence that the idea had already occurred to Edwin Litchfield Turnbull. He heard the trio played by Sylvann Noack, Alwin Schoeder and Ethel Cave Cole at Bar Harbor in 1915, and, as he says in the preface to his score, which we have had the pleasure of examining: "It seemed to me that Tchaikowsky had composed for the limited scope of a trio a work so large as to demand rather the full resources of the modern orchestra, and that perhaps, if the great master were writing the music over again, he would have chosen the larger form." Mr. Turnbull's score, which calls for the usual symphonic orchestra, is called "Excerpts from the Trio, op. 50," and he has made a most effective orchestral version of the theme and variations. The work is scored with a sure hand and also with an eye to the orchestral effects which Tchaikowsky himself favored. The order of some of the variations is transposed for the sake of contrast. It is a most delightful score, ending with an impressive short funeral march. The work is sufficiently interesting in itself for one of our orchestras to play, and is especially interesting in contrast with Mr. Altschuler's score.

## GREATEST IN THE WORLD

In a recent newspaper published in London we saw the statement that the Covent Garden Opera House was the leading opera house of the world. We lived in the expectation of finding the English acknowledge they had the best opera. We knew the time must come when they would overcome their British reticence and natural modesty and take their rightful place along with the other nations which have the best and greatest opera.

The French, for instance, are at all times ready with the most unanswerable logic to convince the world that Paris has not only the most magnificent opera house but the best singers and the most gorgeous ensembles, as befit the city of light, the center of art, the hub from which all the spokes of refinement for the universe invariably radiate.

Then there was the Kaiser's royal hobby in Berlin, before which every Prussian was to bow the knee while he girded on the shining armor of Kultur to force the world's acknowledgment that there was but one opera house and Berlin was its habitat.

Down at Munich in Bavaria they used to sneer at Berlin's pretensions, for well they knew that their opera, being the finest in the world, must of course be better than the opera in Berlin.

Vienna looked on with a weary yawn while Munich and Berlin talked about their operatic superiority. Was not Vienna the home of Haydn, Mozart, Beethoven, Schubert, Brahms, whose combined influences had raised the taste of the preferred city to exalted heights? Everybody knew that Richter, Mahler, Nikisch and a dozen other great conductors had placed the opera of Vienna beyond the petty rivalry of Paris and Berlin and prepared the soil for the blossoming of such musical flowers as Johann Strauss and Oscar Straus produced in their tune gardens.

Any person who has mingled among the general musical public of small towns and large suburbs must have learned that Italian opera is the very highest possible pinnacle of stage art. In Italy, naturally, the leading opera house is La Scala in Milan. How can any one dream of thinking that the land of Rossini, Puccini, Verdi and a dozen or two of names that end in I or O is not the greatest land of the greatest opera?

New Yorkers are amazed at the ignorance of Londoners, Parisians, Berliners, Viennese, Milanese in matters operatic. It is a well known fact throughout the length and breadth of Manhattan isle, as well as the Bronx beyond the Harlem River, and in Brooklyn across the East River, that the Metropolitan Opera House at the corner of Broadway and Thirty-Ninth Street, New York City, is the home of the finest operatic performances, yesterday, today and forever. Chicago hears operas produced for Chicagoans and good enough for a public that thinks in a Chicago manner. Boston has opera, too, from time to time, whenever there is enough money on hand to operate. And even the staid and soberly Sabbatarian Philadelphians have an opera house—thanks to the late, Oscar Hammerstein—in which the unapproachable Manhattan opera company gives various performances of operas during the season. But why continue? If we have condescended to refer to London, Paris, Berlin, Munich, Vienna, Milan, Chicago, Boston, Philadelphia, it is only that the glory of New York may seem the brighter, like a diamond upon a foil of black velvet.

Let us hear no more about the greatest opera houses of the world. There is only one that is greatest, and that one must necessarily be unique.

## SAVE US FROM OUR FRIENDS

In the July Quarterly Review is to be found a eulogy on the late Sir Hubert Parry written by his friend Fuller-Maitland. It is the noble tribute of an eminent musical historian to an eminent musical composer, but we could not help wondering if Fuller-Maitland would have written so enthusiastically about a French or German composer whose hold on the public was no stronger than Parry's. Do those fulsome paeans of praise do any good? Do they not rather prejudice the reader against the composer? The article was written for a magazine intended for musical readers rather than for the general public. The readers of the musical magazine were consequently supposed to know a little about the affairs of the musical world. Then what must they think when they read such glowing praise about music that has not crossed the Atlantic or made any stir whatsoever in the composer's native England? We venture to assert that Parry's works are utterly unknown to the London public, and barely familiar to one out of ten British mu-

sicians. Parry lived in London with a number of orchestras and choral societies at his disposal, and he was the director of the Royal College of Music. There was therefore nothing to prevent the music of Sir Hubert Parry from being popular except the nature of the music itself. Parry had his chance and could make nothing of it. He was a contemporary of Sullivan, whose light and bright and tuneful music was heard with delight by the entire musical world. Sir Hubert would probably have resented being mentioned with Sullivan. His friends need not worry themselves. He will not be mentioned with Sullivan very often, for it is clear that the musical public of England did not like his works when they were new and will not like them any better when they are old. We believe, therefore, that Fuller-Maitland did his friend no good in praising works which will forever remain unopened and unsung.

It is enough to describe Sir Hubert Parry as a scholarly gentleman whom everybody admired for his frank honesty, kindly sympathy for struggling musicians, and keen interest in the welfare of his country's music. His literary works on musical subjects reveal the student and the man of judgment. No one can speak too highly of his good qualities. Unstinted praise of his contrapuntal skill, his Handelian breadth, his dramatic settings of great poems, and all that sort of rignarole, is sure to cause resentment in the reader who seeks for those wonders in Parry's works. Parry built many a high piled altar of sacrifice but no fire ever descended from heaven to consume the offering.

## P. W. X. M. Q.

In all the English musical newspapers are to be found columns of advertising by teachers who offer to prepare candidates for certain examinations. Successful pupils will be entitled to wear various alphabetical distinctions. They may become worthy of L. T. C. L., or L. Mus. T. C. L., or A. R. C. M., or F. R. C. O., or L. R. A. M., or A. R. C. O., or A. Mus. T. C. L., or Mus. Bac., or Mus. Doc., or A. I. S. C., or F. I. S. C., and so on to an extent which beggars the resources of the alphabet. We do not question the thoroughness of the training or the value of the studies, though we fail to understand the merits of the extra letters on the visiting card. Not for a moment do we decry the learning and the skill of the students and musicians who have won their letters by long and serious study. We know that many a great musician has succeeded very well without them, and that many a heavily lettered man has failed while alive and dropped into speedy oblivion when dead. We know that the letters are a guarantee that the possessor of them has gone through a course of prescribed study and has reached a standard fixed more or less arbitrarily by the examiners. No doubt the general public, especially in small towns, feels more confidence in a teacher who bears official markings than in one who has no letters to distinguish the trained from the untrained instructor. But that confidence of the undiscerning public is mostly a matter of habit. The public has been trained to look for the letters. There are several good points in the English system of labels and letters, and we acknowledge willingly the high standard of English technical training. The standard of English organ playing throughout the realm is probably higher than that of any other country whatsoever.

Technical efficiency, however, is one thing and musical art is another. The alphabetical handles or caudal appendages attached to the names of so many English musicians are unfortunately no warrant of artistic merit. Many English musicians are artists in the best sense of the word, but the system of examinations at present in vogue has had very little, if anything, to do with the artistic development of the English musician. Perhaps we had better refrain from mentioning names as we have no desire to give offense. Like the church, we only hate the sin and not the sinner. We believe that the elaborate system of examinations in music, which is spread like a net all over the British Isles and is being gradually extended to the remoter dominions of the British Empire, is wrong in principle and bad in results because it directs the attention of the student mainly to efficiency in the mere externals of music and leaves the essence untouched. It is bad because it puts the lettered artist on a higher plane than the unlettered artist. Even if the natural born musicians of England went through the prescribed course and took all the letters of a Russian alphabet they would not be distinguishable from the most unmusical mathematicians who plodded through the entire system with academic brilliance. Examinations at best can only show what the student has acquired and not at all

what he is capable of doing. Consequently we oppose the system, although in all fairness we recognize that parents in search of a teacher for their children are helped to discern the trained musician from the quack by the magic formula of certain letters.

If we are not mistaken, the London comic paper called "Ally Sloper" grants degrees to eminent men. John Philip Sousa is one of the artists "Ally Sloper" has delighted to honor and has given the genial American a parchment which enrolls him among the members of the Ally Sloper Society and entitles him to decorate his name with A. S. S. We believe, however, that Sousa, like Handel, prefers unlettered simplicity. Handel lived without a Sousa, and Sousa lives without a Handel. Q. E. D., or Q. E. F.—which is it?

## ART AND NATURE

Many of us who live in great cities acquire a partly artificial taste. Our life is practically artificial, so to speak. We see no open fields, no mountains, forests and rushing streams. Our eyes look upon paved streets, towering piles of stone and brick, chimneys, windows, doors, automobiles, and throngs of human beings who are utter strangers to us. We never see the moon or the stars by night because the glare of electric lights makes dim the distant luminaries of the skies. We hear no lark or linnet, no thrush or blackbird, no rustle of gentle breezes in the tree tops. Our ears are filled with the roar of hoofs and wheels on the hardest pavements. We hear newsboys shouting, elevated trains, cars, fire engines, telephone bells, the horrible clatter of the steel riveter. Is it any wonder that our tastes should differ from those of our country friends?

We know that many a New York or London popular success fails to please audiences in smaller places where nature has not been completely eradicated. We know that there are musical works which the citizens of New York and London endure but which live season in and season out in country places.

We must take this fact into consideration when we judge the classical masterpieces which so often seem so tame and insipid to us. They were not composed by inhabitants of large cities like our modern Babylons. The composers lived in towns that were slow and peaceful compared with the roaring traffic of Broadway and the Strand. In Charles H. Ingraham's "Notes on Greenland" we learn that the silence in that land of snow and ice is painful. The artist says he could hear his brushes scraping on the canvas when he painted outdoors. A delicate string quartet would seem more powerful there than a brass band on the steps of New York's Public Library, a block or two from our offices. Ingraham says that the wretched piano on which he strummed for a while in the Greenland home of a Danish missionary seemed extraordinarily brilliant after a day of utter silence amid the snow.

To a certain extent our country cousins are like the inhabitants of Greenland. They hear no artificial sounds to any great extent. When they go to an opera or a symphony concert they hear artificial sounds with ears which are accustomed only to the gentle noises of nature. But our ears have been hearing louder artificial noises all day long. Our rural friends must experience the same sort of delightful sensation at a concert which we would get if we were transported to a wooded glen beside a lake where the wild birds sang their joyous carolings and the breezes were sweet with flowers and the fragrance of the pine. The charm of Shakespeare's "As You Like It," with all its love and laughter and romance in the forest of Arden, must surely be more potent for the denizen of the great and artificial city than it is for the farmer who goes to bed with the chickens and rises with the lark, and whose life is spent among trees and brooks, fields and pasture lands. Would not a drama of city life, like "Julius Caesar" or "Coriolanus" be more amazing to him?

No doubt we metropolitan citizens acquire another spirit and another taste in matters of art which have nothing to do either with city or country. If we are all the product of the age we live in we must likewise be the product of the conditions which surround us. Let us not rashly conclude, therefore, that the countryman's musical tastes are inferior to our own merely because they are different.

The song birds and other species from the musical aviary have begun to flock back. The Lorraine on Monday of this week brought Ysaya, Destinova, Louis Hasselmanns, the Chicago Opera conductor, and Minnie Egner, of the Metropolitan opera.

## THE ART OF ADVERTISING

BY RENE DEVRIES.

Several years ago in these columns this reporter wrote a series of articles regarding the difficult art of advertising, an art seldom understood by musicians and other professionals, and often also by big men in the commercial and financial worlds.

Large industries employ special men to place or write their advertisements. If musicians knew the amount of money spent by large concerns in national periodicals they hardly would believe it, even if they read those figures in cold print.

There are concerns so big (especially in this country), that are at present advertising, that one wonders why such concerns advertise at all. You must have noticed in some magazines having national circulation, advertisements of firms building bridges, guns, locomotives, etc. If you are an observer you wonder, no doubt, why those concerns which are known to make hundreds of thousands of dollars profit per year and in their field have little competition, are spending so much money now in bringing their names before a public that will not buy locomotives, engines of destruction, or steel girders. However, the men at the head of those institutions debated long before placing their advertisements, as they did not believe it was a necessity for them to spend hundreds of thousands of dollars to advertise. Since starting in those campaigns, the same men are most delighted as the results have been far beyond their expectations, and stockholders in the companies have been paid dividends much larger than heretofore, thus proving that the new policy was the right one. If men who have made millions, and, therefore, are successful (as, after all, success is generally gauged by the amount of money one possesses, although many geniuses die poor), believe in advertising, musicians should try to learn a little bit more about an art with which the large majority is hardly conversant.

There are in the musical profession many men and women who are so-called spasmodic advertisers. They spend money and have little return. Let us look at those musicians and see how they place their advertisements. They often take a page or a half page in a magazine, thus creating a momentary sensation (at a cost far beyond their means) and sometimes spend in one big splurge all the money they had saved for advertising. They advertise in one issue of a paper and for fifty-one other issues their names do not appear in the advertising pages of that paper. What is the result? The artist frequently and unfortunately is too soon forgotten and although the advertisement might have brought attention when it was first published, after a few weeks, no other advertisement appearing, the old one is unremembered and the money spent was in vain. The writer calls such advertisements a poor investment. Other musicians place conventional cards in a paper, cards similar in every way to those of their competitors. There is nothing original about that. Those cards are very good to bring before the public the name, the address of the musician, his telephone number, and the city in which he or she is located. That in itself is a very good thing. Take the writer, who has traveled all over this country and has seen a great part of Europe. If he were asked on his oath to give the name of the principal teachers, say in Dubuque (Iowa), Pueblo (Colo.), Springfield (Mass.), Louisville (Ky.), and as a matter of fact in many cities in the Union, and this includes large centers, larger than the towns mentioned above, he would have to answer, "I do not know." And why? Because he really does not know. How could he know? Yet the writer should know, but as most of the musicians in the country do not advertise, how is he to learn about the big teachers in those big communities, and who should be advertising in a national way.

Daily papers as well as local papers fill a need, but national papers fill a greater need. Local artists generally amount to very little, even in their own localities. There are many musicians who will take exception to what is here written, but in their hearts they know this is the gospel truth. There is nothing that flatters a student as much as having the name of his teacher on the lips of every one or at least of those who are known in the profession. Many teachers complain that pupils who have studied with them for many years leave their studio and boom the new teacher with whom they have been studying only a few months. Of course that last teacher is a well known teacher, and the pupil desirous of shining by reflection elects to say

that he or she is a pupil of the celebrity. Now then, the first teacher of that very pupil may be as good a teacher as the second one, but one is better known than the other.

Musicians, do you know that all the so called big teachers in the profession are advertising? They made a name value for themselves by placing their name all the time before the students and before men and women of their own profession. They are being talked about, good or bad, but the result is the same. They get publicity not only in papers, but via gossip, a big organ in the musical world. The writer was once asked why with his name (which is generally well known in the musical world) he had not established himself as a vocal teacher and the answer was invariably that he knew too little about the vocal art, yet with his restricted knowledge he really believes that knowing how to advertise he could have one of the largest classes in the country. There is no conceit in this, and inasmuch as he has no intention of entering the profession in any capacity, but means to continue in his present way in the musical field, he is not seeking publicity for himself, although he is taking trips at the expense of this paper for other purposes than securing a few cards, or for educational reasons.

To be frank with MUSICAL COURIER readers, let it be said that the thousands of dollars that have been and are being spent every year in having the writer and many other members of the staff of the MUSICAL COURIER travel, is charged to the advertising account of the paper. Daily papers as well as musical papers advertise themselves. They spend big money in advertising. They believe in it. Take the New York Sun for example. At the present time this well known paper has an advertising campaign that will cost its management thousands of dollars. Where does that paper advertise?

Not in New York? Oh no, elsewhere. In the Middle West and Far West. "For what purpose," a musician will ask. For the sole purpose of acquainting the readers of the Chicago Tribune that in New York such a medium as the Sun is published, and if that purpose is accomplished the advertisement has not been placed in vain. If men and women who are well known are advertising, if concerns having international reputation are spending millions of dollars yearly to give a bigger face value to their name, what about the musician?

"To advertise does not bring me a pupil," once said a good teacher to the writer; "why should I spend my money advertising? Give me a good reason and I will spend money liberally." "How much a year do you make, first of all?" asked the writer. "Three thousand dollars." "That's not bad especially as there are in your city only 250,000 inhabitants. You are doing very well." "I do not think any one can do better here." "Probably you are right, but do you want to stay here all your life? Are you satisfied?" "No I am not satisfied. I know what I want and I think that I could do better elsewhere, but where could I go and make three thousand a year?" "Nowhere," was my answer; "no offense intended, my dear sir, but you are unknown. Had you advertised, had you made a name value outside of your city, had you a real vision of doing bigger things, three thousand a year to you would seem a very little sum of money as we often estimate the value of an article by what it costs us. This may be wrong, but this statement is proven by the fact that cheap things are always expensive. May I ask how much you charge per lesson?" "Two dollars and all my time is taken." "Why don't you charge three dollars and even if you were to lose a few pupils you would probably make as much money and be able to take things easier." "You are wrong. I could not do that. If I were to charge in this city three dollars per lesson my pupils would leave and go somewhere else." "Do you think they would pay three dollars to any one?" "No—not here. They might leave the city and go to a larger center." "You really don't mean that, do you?" "Certainly. There are no teachers in this town who can boast of getting three dollars for thirty minutes. I know what I am talking about as I am the leader here." "Now do you believe that if you had advertised, if your name had a real value, if you had been endorsed as a 'big' teacher here in this very same city, the students would pay you five dollars or six dollars?" "I do not." "Well I do, if you don't. You have not the

slightest idea of the art of advertising. All you know is perhaps giving lessons and you give them at a price far below the amount that is your just due as you have studied with big teachers and your education has cost a fortune. Tell the students what you have done yourself. Advertise your own work. Don't imitate—be an originator and no matter where you live people will come to you and pay you what your services are worth. Take the Mayo brothers. Are they not in this country widely known as the foremost doctors in the land? Where do they live? In New York, Chicago or Boston? No, in Rochester, Minn." "Well, they do not advertise." "They don't? How do you know. They get publicity, don't they, and if it were not for the publicity they have received, they would not be what they are today. They have spent thousands of dollars on the best kind of advertising. They have read papers; they have lectured; they have spent time traveling and making their name a household word. In the medical profession? No, among laymen. That is why they are today able to charge much more for an operation than other doctors who are perhaps as good, but not as well known. We are in a century where we pay for a name. Theatrical stock companies make hardly any money today. It is the time of the 'star' system. In the sky there are millions of stars—hundreds that we do not see, as they are so far distant from us, but we know they are there. In the musical world you, the biggest teacher in your city, are unknown." "That will do," was the answer, "here is the advertisement."

It may be said that the teacher in question no longer lives in his old community where he spent so many years, and now heads one of the largest music schools in the country, making a salary of nearly ten thousand dollars a year. Many in the profession will recognize the man in this article, a wit, a splendid teacher, and a man who years ago could have done what he is doing today had he had the good fortune to meet this writer.

## LEARNING TO BREATHE

We are often asked if we consider brass instrument playing hard on the heart. Our answer is, yes and no. We do not make such a reply as this in order to imitate the oracle of Delphi—that is to say, in order to avoid giving a straight answer. We only mean that it is possible to play a brass instrument for many years with no injury to any one—but the neighbors; and it is possible for a player to do himself a lot of harm in a short time. For instance, we have seen beginners on the cornet and trombone turn dizzy so that they had to take hold of something to keep from falling. We have known them to suffer from pains behind the ears. Of course, the player soon gets to that state of efficiency when he can blow without getting dizzy and without pains behind his ears. But because a man no longer feels the exertion is no proof that the exertion is not there.

We do not think that the mere exertion of blowing a cornet is injurious in itself. It is an undeniable fact, however, that unless the player is careful and thinks about his breathing he will not take as much oxygen into his lungs as his system requires. Most men will stiffen the diaphragm and hold their breath when they undertake any unusual work requiring muscular exertion, such as running upstairs two steps at a time, lifting a trunk, drawing the cork from a bottle of—well, anything that has a tight cork, ink or vinegar.

It is at times of exertion that breathing is particularly necessary, for increased exertion means increased circulation of the blood, increased waste of tissue, and consequently requires more oxygen than usual to purify the blood. We have not expressed this in language of which a doctor would be proud, but we have probably brought the matter home to our musical readers more clearly than if we had paraded a lot of technical language about molecular changes, protoplasmic atoms, and what not!

If the man about to exert himself, either as a human bellows or a human derrick, will remember to breathe as far as possible exactly like the way he breathes when he is asleep—that is to say, with long, deep plentiful breathing—he will find that his exertions will not make him dizzy or cause him to pant for breath.

We are absolutely certain that most persons fail to do justice to their breathing powers and go through life with about twenty-five per cent. less oxygen than they should have taken from the air which, so far, is free from trusts and unions. Learn to breathe, gentlemen; you have sniffed long enough.

## MANY NEW FIELDS IN SWITZERLAND HAVE OPENED UP TO AMERICAN TRADE OVERSEAS, SAYS RUDOLPH GANZ

Noted Pianist, Back from Europe and Looking His Best, Has Much of Interest to Say When Interviewed—Tells of Conditions Abroad—Now Hunting for a Place to Live in

Rudolph Ganz, looking fit after a few months in Europe and a few weeks on Long Island, greeted me with a riddle. "What is the difference between a pianist and a leper?" he asked, and then gave the answer to his own question. "None at all, when it comes to looking for an apartment. You know how hard it is to get any place to live in New York nowadays," he went on, "and you can imagine what it is when, after a long search, we have finally found a possible place. Mrs. Ganz casually informs the superintendent or the landlord that her husband is a pianist. With the average ones there is no further conversation, but a few of the kinder hearted smile half pityingly and say, 'Well, of course, you can't be blamed for that,' before they close the door."

"After we got tired of answering advertisements, I tried it the other way by inserting some myself. The answers from landlords were conspicuous by their absence, but I did get four circulars from concerns who wanted to make my old tires as good as new—although how they knew I had a car I don't know; from four others who offered to buy or sell second hand autos; and from a man in Scarsdale who wanted to sell me a house for the modest sum of \$13,000. It may have been worth \$13,000, for all I know."

Whereupon he turned about on the piano stool and proceeded to play the second piano part of the Liszt E flat major concerto, while the Duo-Art played his own splendid record roll of the solo part.

It is a most interesting experience to hear Ganz play his own accompaniment, so to say, and the fidelity with which every shade and nuance was reproduced in the record roll was truly astonishing, illustrating as it did what tremendous strides have been made in the art of automatic reproduction of piano playing. The point to which the invention has been brought could not be more strikingly illustrated than by watching Ganz himself show how he got some of the special coloring effects, and then listening to their absolutely faithful reproduction by the instrument.

After a very entertaining quarter of an hour had been spent with the first movement of the concerto, the conversation kept for a while in musical channels, and the Swiss pianist played some of the remarkable modern scales which are to appear shortly in a pedagogical work of his published by G. Schirmer, Inc. Rudolph Ganz is as much of a musician as he is a pianist, as anyone will be convinced who talks with him ten minutes on musical subjects, and this is saying a great deal for him in both capacities. Ranging from one topic to another, he spoke of the appeals which he often had from young piano students who were convinced of their ability, and told a story about the illustrious teacher Kirchner to illustrate the point.

WHAT KIRCHNER SAID.

Once upon a time there came to Kirchner a student of the piano who informed the master that he was convinced of his predestination to a career as a great pianist, and asked permission to play for him, so that he, too, might become convinced. Kirchner listened faithfully while the young man gave a half hour impromptu recital, and when he had finished said: "No, my boy, I am afraid you are not destined to be one of the world's great pianists."

"But," protested the young man, "you are judging my work by your own high standards. You have genius, while I have only talent."

"Wrong!" said Kirchner. "I have talent and you have—nothing."

Just at this time it occurred to Clarendon Pfeiffer, who has charge of the destinies of Aeolian Hall, that the evening shadows were drawing on apace and that it would be well to turn out the lights and save the Aeolian Company a large bill for electricity used to illustrate the Ganz anecdotes, although Mr. Pfeiffer, the soul of courtesy, carefully explained that his action was in no way intended as a criticism of the story just related. So, after we were comfortably seated at Keen's Chop House, the pianist decided on lobster cocktails, as no other kind was available, and through some obscure process of reasoning these innocent objects reminded him of moonlight in the ruins of Rheims. As the conversation began there, I shall follow it along faithfully, just as it came, without attempting to assemble or dovetail the varied facts that dropped into it. Mr. Ganz, through his connections in France, was able to have most exceptional opportunities for visiting the various battlefields, as the pictures accompanying this story prove.

"No," said he, "I did not stop at the Hotel Du Lion d'Or this time, as I did on my last visit. If you will glance at the snapshot you can readily appreciate why I did not stop there. Rheims is a pitiful sight. The Germans penetrated much further into the town than most of us thought, their greatest advance at one time during the last offensive taking them to within what would be about a city block of the Cathedral. It is trite to say nowadays that the defense of Rheims was one of the most glorious things in the whole war, but these snapshots of Fort La Pompelle, the French outpost towards Nogent, will give you an idea of the intensity of the battle. All that white stuff that looks like snow is simply the concrete of the fort beaten into absolute powder by the German shells. All of this was accomplished, mind you, within three days. Records show that half of the garrison was buried in the ruins, but the Germans never held the fort entirely and then only for a few days."

One of the snapshots shows Mr. Ganz standing in the ditch of the fort. It was forty feet deep and beneath him are twenty feet of this pulverized concrete. The ditch was half filled with it.

A FLUTE SOLO.

"The moon was shining during the two nights we were quartered at Rheims, and one evening my brother and I went out for a moonlight walk with some American officers. What was our astonishment to hear a flute being played somewhere in the midst of a mass of ruins which looked entirely uninhabitable. Can you imagine any more doleful sound than a solitary flute, pouring forth its melancholy tones—badly out of pitch—in the midst of such desolation?"

We finally located the lonely soloist, who had taken refuge in the cellar of his former home, the roof and entire upper part of which had been entirely destroyed by German shells.

"We noted very many interesting things along that section and further along the Chemin des Dames. For instance, the little church at Vailly near Soissons, shown in one of my snapshots, still beautiful in spite of its disfigurement; the famous bridge at Chateau-Thierry where America finally turned the German tide of war; and most impressive of all, the cemetery at Belleau Wood, where so many Americans lie to bear living testimony to the French, even in death, of the love of America for France."

By this time mutton chops and baked potatoes arrived, and the conversation slipped back to Mr. Ganz's voyage to Europe in May. He took the steamer, he explained, as soon as possible after the prohibition amendment was adopted, so as to get used to the water in advance. After pausing for a moment to let this joke reach my consciousness, he told of the young lady on board the ship with whom he got in conversation and who assured him that somebody had told her that there was a pianist on board who was "second after Paderewski" but whom she had not been able to pick out up to that time, because, as she said, "none of the men wore long hair." Mr. Ganz went to Paris to act as one of the jury in the annual "Concours de virtuosité d'Isidore Philipp," which, however, had been suspended during the war and which turned out to be a really unusual display of pianism.

"It was a most remarkable class that participated in this competition," he said, "all four contestants having been 'premiers prix' of the conservatoire and all pupils of Isidore Philipp, whom I regard as one of the most potent influences, if not the most important, in the pedagogics of today. It was a great pleasure to serve on the jury with Camille Saint-Saëns—eighty-four years old—Theodore Dubois—eighty-two years old—Andre Messager, Gabriel Pierné, Georges Hue, Paul Vidal and Jacques Dalcroze. Each of the four candidates played a concerto accompanied by the conservatory orchestra, which we had here in America last year, conducted this time by Pierné. Needless to say the playing was all up to the highest standard. There was one little girl, only fourteen years old, who played a Saint-Saëns concerto. The veteran composer was delighted with her work and when she had finished rose and went to her and gracefully kissed her hand. The little girl turned to her mother and said in a charming way, 'Mama, I shall never wash this hand again,' though I am sure I do not know whether or not she carried out her threat. It was very interesting to listen to the orchestras in Paris. I don't mean the symphony orchestras, for

most of them were on vacation, but at the Alcazar, for instance, they had two popular music orchestras, a stern French band and a wiggly American jazz orchestra. It never had occurred to me how unbending the French are as dance players until the contrast between their playing and the rhythmical bolshevism of the Americans was forced upon me. The European band players, I think, are too much in earnest and have been too long in the conservatories to get the same spirit in their work that the Americans do, the spirit of improvised expression.

Pierné, by the way, has written a splendid new set of variations for piano, one of his very best works, which I hope to have the pleasure of introducing here in recital.

"From what I was able to see myself the European film cannot compete with the American. It was interesting to note that, although Douglas Fairbanks doesn't seem to have invaded the French capital to any extent as yet, William S. Hart and Charlie Chaplin are great favorites in the cinemas there."

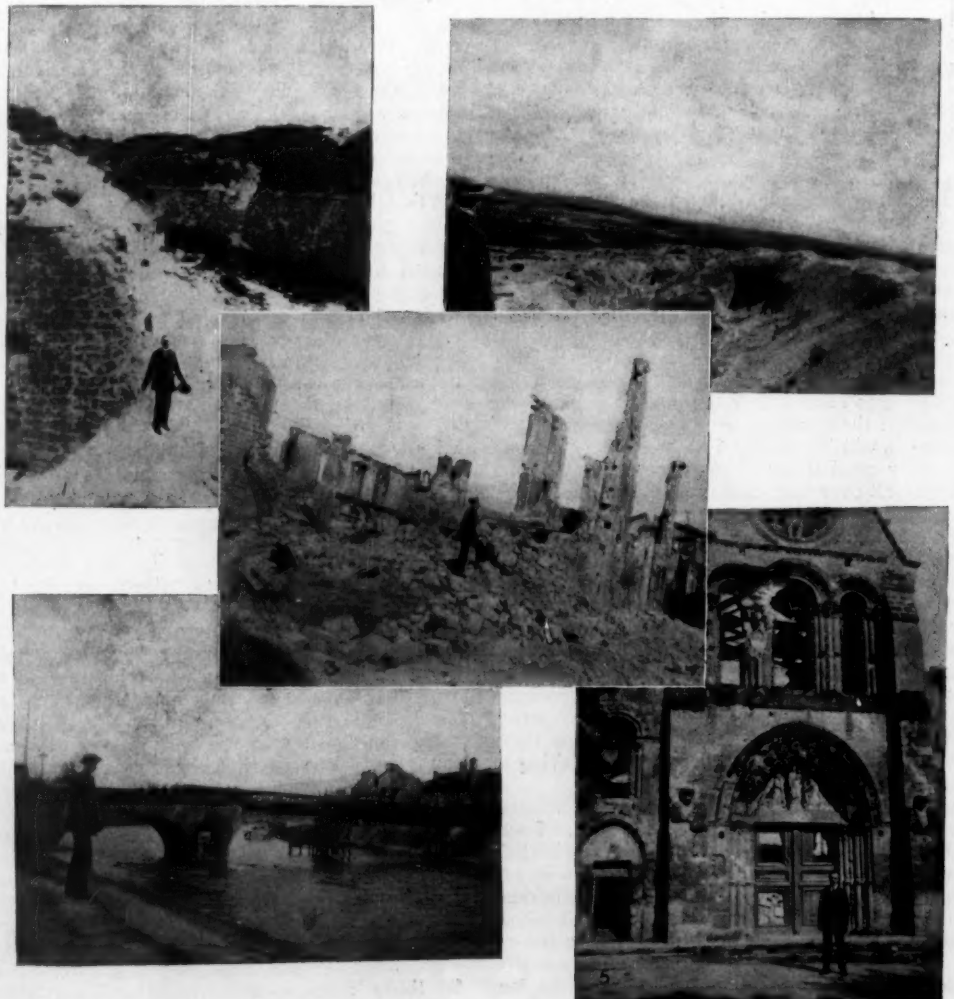
GOING EAST.

"After I was through at Paris I went to Switzerland, traveling by courtesy of the French Minister of War on the special train for officers of the Entente which runs regularly from Paris to Prague, Warsaw and Bucharest. I was the only civilian and the only passenger for Switzerland and you can depend upon it that although the war is over, passport regulations are still as strict as ever. There were officers of no less than seven different nations on the train and when we got to the French-Swiss boundary, three American officers, an official mission, had to go back to Paris, notwithstanding their uniforms and credentials, because there were some necessary formalities in regard to their passports which they had not observed. The youngest of the three blustered a bit and declared he was going on, but the official in charge of the examination quieted him in a manner as decisive as it was dignified. 'Sir,' said he, 'I am the police commissioner of this town and I am the one who makes decisions here. You will have to go back to Paris.' And he did."

"It was delightful to be at home again and to see my father and my old friends after so long an absence. The orchestras in Zurich, my home city, and Basle, had heard the report that I was to remain in Europe during the coming season and both of them without consulting me, had already announced me in advance as one of their soloists. I wrote each one a very polite letter thanking them for the courtesy and explaining that it would have been even more appreciated in bygone years, when I was a young man just beginning a career and tried in vain to secure an appearance with them."

AMERICAN PIANOS FOR THE SWISS.

"The feeling has by no means died out between the Germans and the French-Swiss, who were extremely pro-Ally all through the war of course. The piano dealers in Geneva and the other large towns of French Switzerland have been boycotted by the German piano manufacturers on account of this feeling and it is useless for them to



ADVENTURES OF A PIANIST'S SUMMER.

Rudolph Ganz, the Swiss pianist, had the privilege of visiting many of the French battlefields this summer and obtained some remarkably interesting photographs. Nos. 1 and 2 show the ruins of Fort La Pompelle, the outpost of Rheims. The white substance is not snow, but concrete, pounded to powder by the German artillery. No. 3 is the ruins of the Hotel du Lion d'Or at Rheims. No. 4 shows the famous bridge at Chateau-Thierry. No. 5 is the church at Vailly, near Soissons.

turn to France, since the production there is so low and prices so high. The result is that they have been obliged to order in America. It is remarkable to think that they can import American pianos at prices to compete with the French ones. I know of one shipment of forty American pianos which is already on the way to Switzerland. Incidentally, before leaving here, I had the pleasure of selecting a Steinway grand for some friends in Basle, which was the first piano to come into Switzerland after the war. Speaking of Basle, there was something else from America that came in while I was there—a large shipment of American coal, sent up the Rhine in barges, and the price for German soft coal dropped one-third the day after its arrival.

"There were other American things that I noticed in Switzerland, and which indicated to me the tremendous new fields that are opening up to American trade in Europe. One day when I was in the station at Berne, a train of twenty-four American cars went through and I heard a brakeman discussing American coupling with one of his fellow workmen. Then, in the leading music shop at Zurich, I was astonished to find a large display of Schirmer Library in bound volumes. The dealer explained to me that he could purchase them and bring them into Switzerland at a price lower than that for

which they could be printed there. We have some living American importations in Switzerland, too; for instance, there is Senta Erd from Duluth, Minn., who is the very gifted and successful prima donna in the municipal opera at Basle, and Dr. Augustus Millner, a fine baritone who sings in the City Theater at Zurich. Then it was a great pleasure to meet my old friend and colleague, Ernest Schelling, the pianist, who held a major's commission. He rendered splendid service at the American embassy in Berne all through the war and did important work in Berlin and Warsaw after the armistice. I was much disturbed to hear the other day of the severe automobile accident of which he was recently a victim."

By this time portions of peach pie had been disposed of and over the demi-tasse Mr. Ganz recalled one or two more anecdotes.

At Olten, a little town in Switzerland, which is quite an important junction point, said he, the menu at the railroad restaurant advertised cocktails and ice cream soda, though Mr. Ganz was unable to discover any Americans about who would be likely customers. He quoted it, however, as another point illustrating the American commercial invasion of Switzerland.

#### TWO DEFEATS.

Finally, as we rose to go, he confessed to having encountered two musical defeats during the summer, one on each side of the Atlantic. The first one occurred at Paris. While there, he and a cousin of his, who plays the violin, had enjoyed themselves by playing together a lot of violin and piano sonatas. Just as they chanced to finish one of their sessions the maid came in and the cousin, all aflame with artistic enthusiasm, said to her: "Well! Marie, how did you like it? Pretty good music, wasn't it?"

The maid shrugged her shoulders.

"Eh bien, monsieur," she answered, "c'était supportable." (Oh! well, it was bearable.)

The second one he encountered only after his return to America.

Since then he has been passing the time with his family at his summer home at Shoreham, L. I. Naturally he has been doing a good deal of practicing in preparation of his programs for the coming season, and as the house stands quite away from others, all went merry as a marriage bell until the maid ventured a "mild" protest which she confided to Mrs. Ganz: "I can stand it pretty well all day, but it is unbearable when I have to set the table."

H. O. O.

#### Dallas Mayor Appoints Music Commission

Dallas, Tex., September 18, 1919.—The Mayor of this city has appointed a music commission, composed of a number of prominent men and women, whose office will be to aid all local musical activities. Their first concern will be to arrange financial backing for the Dallas Symphony Orchestra.

#### Hackett Singing with Farrar

Arthur Hackett left New York on September 20 for California where he will begin a tour with Geraldine Farrar in Los Angeles on October 2, which will take him all across the country and occupy about five weeks. Owing to this tour, Mr. Hackett was obliged to decline an engagement for the Worcester Festival.

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## I SEE THAT—

The premiere of Richard Strauss' new opera, "The Woman Without a Shadow," is to take place at Dresden, October 13.

Sacramento, Cal., is endeavoring to raise the necessary annual guarantee fund to organize a symphony orchestra.

Warren Proctor will be heard in joint recital with Tetraxini this season.

Dr. Karl Muck has been engaged to conduct two concerts of the Berlin Philharmonic Orchestra.

Olga Samaroff will give eight Beethoven recitals at the Peabody Conservatory of Music, Baltimore.

The Mayor of Dallas, Tex., has appointed a music commission to aid musical activities there.

Clarence Eddy, organist, has been added to the faculty of the Chicago Musical College.

Reinold Werrenrath has been engaged for the Worcester Festival for the sixth time.

Giorgio Polacco and Edith Mason (Mrs. Polacco) sailed for Europe on September 17.

From every standpoint the Bracale Opera season in Caracas was very successful.

Adolf Tandler, of the Los Angeles Symphony Orchestra, possesses the only bass bassoon in the country.

The Baltimore Peabody Conservatory of Music has found it necessary to raise the tuition for private lessons.

New York is to see new American ballets when the Chicago Opera appears at the Lexington Theater.

John McCormack will be the first artist heard at the Maine Festival.

Montemezzi will journey to Chicago to hear the first American production of his opera, "La Nave."

A new community orchestra made its debut in Bridgeport, Conn.

Claire Emma Debussy, the daughter of the late Claude Debussy, is dead.

A. F. Thiele, manager of the Cincinnati Orchestra, is a visitor in New York.

Vera A. Latham, of Minneapolis, is indebted to M. B. Bencheley for the enthusiasm with which she has resumed her vocal studies.

Leopold Auer and Toscha Seidel have a narrow escape while on a yacht at Lake George.

Rhea Silberta has added another song to her list of compositions, "The Fairy Tale."

Schumann-Heink has arrived in this country with her two grandchildren.

Jacques Thibaud will be the soloist at the first pair of concerts by the New Symphony Orchestra.

The H. W. Grey annual prize competition is announced. Nina Tarasova scored a big success at Carnegie Hall singing Mana-Zucca's "Big Brown Bear."

Arthur Hartmann has added the oboe to his long list of accomplishments.

Over 1,000 students hold season tickets for the matinee concerts of the Philadelphia Orchestra.

Edith Walker, the American contralto, is now the wife of Gustave Brecher, conductor of the Frankfurt (Germany) Orchestra.

Jan Kubelik will tour the United States next spring.

Fay Foster is composing a new operetta.

Artur Bodanzky, Adolf Tandler and Hugo Riesenfeld graduated from the Vienna Conservatory of Music in 1896.

Arthur Conradi and six associates have organized the Institute of Music in San Francisco.

A campaign of publicity has been inaugurated by the American Legion to prevent the Star Opera Company from presenting German opera in New York.

Amparito Farrar's fall tour covers six States.

Parish Williams, a Western baritone, makes his New York debut in Aeolian Hall, October 13.

The American Institute of Applied Music is to have seven "Master Classes" conducted by Robert Schmitz, Parisian pianist.

The bank clerks of Oakland and San Francisco have organized a glee club similar to the famous Banks' Glee Club of New York.

A \$2,000,000 memorial building is proposed for the bay cities.

Ralph Lyford is now the conductor of the Cincinnati Conservatory of Music school orchestra.

A dinner will be given at the Hotel Astor on October 6 in appreciation of Arnold Volpe's work at the Lewisohn Stadium the past summer.

The season of opera by the Society of American Singers at the Park Theater opens on October 13.

Dr. Fery Lulek, baritone, will appear in recital in New York several times during the winter.

The Globe Music Club of New York has in three years increased its membership from 30 to 12,000.

Julia Heinrich was killed instantly when struck by a piece of a baggage truck September 18.

Harold Bauer has been engaged for four appearances with the Philadelphia Orchestra.

The Bridgeport Community Service Commission presented 1,000 people in an historic pageant.

Mischa Elman was made a captain of the New York Police Reserves.

The Music Teachers' National Association meets in Philadelphia December 29-31.

London has not tabooed Mendelssohn's "Wedding March." The Evening Telegram is arranging free musical entertainments for New Yorkers.

Mme. Davies opens her new studios at 140 West Fifty-seventh street (New York) on October 1.

W. Franke Harling, the composer, will be musical director for Mrs. Fiske the coming season.

Paul Althouse begins his concert season on October 8.

Taras, the three-year-old son of Sasha Votichenko, speaks four languages quite fluently.

Nahan Franko celebrated his fiftieth anniversary as a musician.

Caruso gets \$7,000 a night for singing in eleven operas in Mexico.

Helene Kanders has arranged a novel program for the first of her Carnegie Hall recitals, November 15.

Mrs. F. A. Seiberling was guest of honor at the New York State Federation of Music Clubs meeting.

G. N.

### Detroit Institute President Back at Work

Guy Bevier Williams is entering on his sixth year as president and head of the piano department of the Detroit Institute of Musical Art. His success as pianist and teacher is attested by the large number of students from all parts of the country who come to work with him and derive inspiration from an artist whose sincerity and stimulating personality has been a potent influence in the up-building of that institution under his guidance and in the musical life of Detroit. The following is a press comment from the pen of N. J. Corey, the eminent critic of the Detroit Saturday Night:

Guy Bevier Williams, the distinguished pianist, played the nocturne of Debussy, and "Frolie of the Waters" by Ravel, which aroused instantaneous applause. He also played a rhapsody by Dohnanyi, the Godowsky transcription of Henselt's "If I Were a Bird" and the Schulz-Evler transcription of the Strauss "Blue Danube" waltzes, compositions which tax one's virtuosity to the utmost, but which Mr. Williams not only played as if they were almost simple in difficulty, but with charming expression as well. His program throughout was of the most taxing character, but with a technic like his execution is not thought of except by those who



Photo by Jeffery White Studio, Inc.

STUDIO OF GUY BEVIER WILLIAMS  
At the Detroit Institute of Musical Art.

happen to know the nature of the difficulties encountered, and that appeal of music which is its only excuse for being is the first to impress itself upon the audience.

Mr. Williams' studio is in the Detroit Institute of Musical Art.

### Samuel Gardner to Have Fine Season

Splendid opportunities have come to Samuel Gardner this last summer. Of first importance is an offer which he has received from the Scandinavian countries for a series of concerts to take place some time in May. After Mr. Gardner's season in America, he will leave for the other side.

His season will begin with an annual Aeolian Hall recital, Saturday afternoon, October 11. Handel's sonata in E major and Tartini's "Devil's Trill" will be the first number, followed by the Bruch G minor concerto. In his last group Mr. Gardner will play two of his own compositions, prelude, No. 4, in C major, and "Slovak." Carl Fischer is now publishing fourteen of Mr. Gardner's violin compositions.

### Marion Green Confesses Everything

Here are some recent "Confessions" by Marion Green, who now is playing the title role in Messager's "Monsieur Beaucaire," in London and continuing to win triumphs nightly even after the piece has been running there for hundreds of performances:

Which is your favorite theater? Auditorium (Chicago).  
Which is your favorite play? "Monsieur Beaucaire."  
Which is your favorite part? Monsieur Beaucaire.

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Which is your favorite sport? Baseball.  
Which is your favorite hobby? Finding an interesting face in the house and playing to it.  
Which are your favorite cigarettes? Fribourg & Treyer (London).  
Which is your favorite book? "Les Misérables."  
Which is your favorite song? "She Rested by the Broken Brook," (Coleridge Taylor).  
Who is your favorite tailor? The last one I patronize.  
Which is your lucky day? The nineteenth of the month.  
Which is your favorite restaurant? A certain little Italian restaurant in New York.  
What is your favorite dish? Spaghetti col burro.  
What is your greatest ambition? To win London audiences.  
Which is your favorite motto? Do or die.  
When do you feel at your worst? When the house is cold.  
When do you feel at your best? When the house is pleased.



NINA TARASOVA,

Russian artist, who featured Mana-Zucca's "Big Brown Bear" as the first English encore at her recent Carnegie Hall recital.

Which is your favorite motor car? Cadillac.  
Which is your favorite flower? Rose.  
Which is your favorite color? Blue.  
What is your pet aversion? Hurting people's feelings.  
Which is your favorite spot for a holiday? Harrison, Maine.  
Which is your favorite Christian name? Mary (Marie).  
MARION GREEN.

### Recent Recitals by Huss Pupils

Hildegard Hoffman Huss' artist pupil, Georgette Bushman, gave a delightful recital on August 29 in the Huss picturesque studio at Diamond Point, Lake George, making an especially favorable impression by the delicate interpretation and excellent diction with which she sang a group of old Italian arias. Julie Kendig, an artist-pupil of Mr. Huss, played unusually well a Schumann intermezzo and novelette. This gifted young pianist also gave a successful recital at the Huss studio on September 12, playing numbers by Grieg, Liszt, Huss, Chopin and Schumann. Among the guests at the two recitals were Lady Speyer, Louise Homer, Mr. and Mrs. Alexander Bloch, and others of social and musical prominence at the Lake George Colony.

Mme. Huss scored a decided success on August 30, when she sang two groups of English and French songs at the Lake George Country Club, at an entertainment for the fatherless children of France.

### Bloch to Conduct Young Men's Symphony Orchestra

It is announced by S. Mallet-Prevost, president of the Young Men's Symphony Orchestra of New York, that Ernest Bloch, the well known composer, has been chosen to succeed Arnold Volpe as conductor of that organization. Mr. Volpe had conducted the orchestra ever since its foundation some sixteen years ago.



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### The Roeders Return

Carl M. Roeder and family spent the summer as usual in the White Mountains, N. H., the accompanying snapshot showing their method of travel. Mr. Roeder gets much enjoyment from his car, besides sharing it with other professionals, who are not so fortunate as to own one. Dorothy Roeder, the only daughter, has already won considerable distinction as a pianist; certain New York audiences will recall her clean cut and musical playing. In connection with his stay at North Conway, Mr. Roeder gave a concert on August 23 for the benefit of the Memorial Hospital, when he enlisted the assistance of such well known artists as Florence Otis, Will C. Macfarlane, Dorothy Roeder, and the combined orchestras from the Sunset and Bellevue hotels. The North Conway Re-



CARL M. ROEDER AND FAMILY

In the White Mountains. Dorothy Roeder, the pianist, is in the foreground

porter gives a column to the affair, writing of Miss Roeder as follows:

Who has ever heard tell of such a wonder at the piano as Dorothy Roeder? For a young lady just entering her teens, Miss Roeder is a marvel. Who will soon forget her delicate touch, her fine interpretation, her gentleness? How beautifully she played Mozart's concerto in D minor, accompanied on the organ by Mr. Macfarlane! Works of Mendelssohn, Chopin and MacDowell were skillfully handled by the young artist.

The young pianist seems to have made a big hit, with double encores following each appearance. Mr. Roeder looks for a busy season, his enrollment of pupils being larger than ever.

### Excellent Music at Lincoln Hotel Concerts

The Hotel Lincoln, at Indianapolis, Ind., is making a most interesting experiment in offering only the best music to its guests, and it may be said that the experiment seems to have met with success. The hotel has a regular trio under the direction of Mrs. G. B. Jackson, violinist, a talented pupil of Daniel Visanska, which plays every noon and evening, and performs only the best trio literature. On Sunday nights there are special concerts in the lobby, which is regularly filled with listeners who pay an en-

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thusiastic tribute of applause to the music which is offered them.

Blanche Goode, in charge of the piano department at Smith College, Northampton, Mass., who returned only recently from a year's service with the Red Cross in France, made her first public appearance at home as soloist at the Hotel Lincoln on Sunday evening, September 7. With Mrs. Jackson she played the César Franck sonata for violin and piano. Her solo group was made up of "Muledrivers" (Severac), "Sometimes I Feel Like a Motherless Child" (William Arms Fisher), "In an Old Mission" (Rubin Goldmark), and "Caprice Espagnol" (Moskowski), which will give an idea of the high character of the music the programs offer. Miss Goode, whose home is near Indianapolis, was enthusiastically received and obliged to give several added numbers. She will soon return to her duties at Smith College and will also do considerable playing as soloist the coming season.

### NEW HAMMERSTEIN OPERA INCORPORATED

Stock in Hammerstein Amusement Company Goes to Daughters

Although Oscar Hammerstein passed away nearly two months ago, his name appears in news items almost as often as when he was still alive and in the heyday of his activity—which is saying a good deal. On September 19, Justice Greenbaum, of the Supreme Court of the State of New York, decided that Stella Hammerstein Keating and Rose Hammerstein Tostevain, his two daughters, are the rightful owners of 4,998 of the 5,000 shares of the Hammerstein Amusement Company, and directed George Blumenthal, secretary of the corporation, to transfer the stock to them. This stock, it is said, was deposited with the Equitable Trust Company as security for the payment of \$200 a week alimony to his first wife. After she died it was agreed that the payments should go to the daughters, but, it is stated, Mr. Hammerstein, who in the meantime had remarried, sought to repudiate the agreement. The trust company was about to sell the stock to keep up the payments, but Mr. Hammerstein got an injunction preventing them from so doing. Since his death his widow, Emma Swift Hammerstein, has contended that the corporation owed him \$100,000 and that the stock should not be turned over to the daughters until that claim was satisfied. Under Mr. Hammerstein's will, which was probated without objection on the part of any of his children, his entire estate went to his second wife.

#### ANOTHER HAMMERSTEIN OPERA?

A second item of much interest in connection with the Hammerstein name is the incorporation at Albany on September 17 of the Oscar Hammerstein Grand Opera Company, with his widow as president and treasurer, and George Blumenthal, mentioned above, as secretary, and J. Sidney Bernstein as vice-president. Mr. Blumenthal was a long time an associate of the late Mr. Hammerstein and is now the business manager of the Star Opera Company, which proposes to give opera in German at the Lexington Opera House beginning next month. The report is that the newly formed corporation will merge with the Star interests and give opera at the Manhattan Opera House in the fall of 1920, as the lease of Morris Gest on that house expires next summer and it will revert to Mrs. Hammerstein, although it is heavily mortgaged. It is just possible that the new corporation has been formed merely as a protection to the Hammerstein name, with the idea of selling that, for it certainly has a real value; if Mrs. Hammerstein had not thought of it, we offer the suggestion for what it is worth. Her late husband once got a million and a quarter for the operatic value of his name.

### OUR OWN SHERLOCK HOLMES

Dorothy Follis almost got eye trouble down in Greenwich Village the other evening, and almost lost her voice and strained her smile muscles when she sat at a table with three music critics and tried to look at, speak to, and smile at the entire trio all at the same time.

Sig. Spaeth, who writes about music and tennis, is some improvisationist at the piano, believe me. You ought to hear him do his "Yankee Doodle" variations in the style of Bach, Beethoven, Handel, Chopin, Tchaikowsky, etc. And—whisper it softly—no one excels him in the soulful interpretation of "How You Gonna Keep 'Em Down on the Farm."

Why the fluffy pompadour and loose necktie, John Charles Thomas? I suppose you think you have to live up to your engagement with the highbrow Kreisler operetta? Formerly I gloried in the fact that you looked more like a prosperous banker than a comic opera baritone.

At the Piping Rock Horse Show I piped Marie Rappold looking 'em over—the horses, I mean.

### More Novelties for Chicago Opera

Louis Hasselmann, one of the French conductors of the Chicago Opera, arrived from France Monday on the La Lorraine. He stated that the organization is to produce two novelties this season not before announced—"Anhydrite," by Erlanger, and Ravel's short work, "L'Heure Espagnole," which was one of the hits of the Covent Garden season.

### Jadlowker Unable to Get Passport

A dispatch from Berlin states that Hermann Jadlowker, the Russian tenor of the Berlin Opera, once a member of the Metropolitan Company, is unable to obtain permission to come to this country, owing to the absence of American diplomatic representatives from Germany. Jadlowker is engaged to sing with the Chicago Opera Association.

### Kubelik and Bohemians Coming

The Metropolitan Musical Bureau announces that it expects to present both Jan Kubelik, the violinist, and the celebrated Bohemian String Quartet under its management during the season of 1920-21.



### CHRISTINE LANGENHAN

ACCLAIMED

IN

Los Angeles, Cal., and Tacoma,  
Washington

#### SOPRANO CHARMS IN CONCERT

Christine Langenhan Displays Voice of Beautiful  
Quality and Great Power  
By FLORENCE LAWRENCE

It is long since Los Angeles audiences have heard a voice so tremendous in quantity, of such beautiful quality and unbounded vitality as that of Mme. Christine Langenhan, who sang last night at Blanchard Hall. This visiting artist gave with the assistance of Claude Gottelf at the piano, a brilliant program last evening. A large audience assembled to enjoy the musical novelties which the artist presented, her program including numbers in Russian, Bohemian, French and a group of recent American compositions by well known Californians. Mme. Langenhan excelled in the Dvorak and Tchaikowsky groups, although her interpretation of Saint-Saëns "Guitares et Mandolines" were charming and an encore to the French numbers, as well as that which followed the Russian group, proved of much beauty. The artist sings after the manner frequently noted in continental training. Her upper register is of good quality and the frequent fortissimo on her higher notes lends a decided dramatic effect to her work. Her cantabile is excellent and her pianissimo of delightful lyric quality. Some of her best known numbers included the Recitative and Lia's Air from Debussy's "L'Enfant Prodigue," Tchaikowsky's "String of Coral Beads," and Dvorak's "Songs My Mother Taught Me," and "Gypsy Song"; the finale group presented two Cadman songs, "Dream-Trust" and "Birds of Flame"; a recent composition by Harold Webster, one by Mary Green Payson, well known composer of San Diego, and one by A. Walter Kramer.—Los Angeles Examiner, August 27th, 1919.

#### LANGENHAN'S VOICE CLEAR AND POWERFUL ENOUGH TO REACH TO THE TOP TIER OF THE STADIUM

By FRANCIS STONE BURNS

14,000 persons gathered in the Stadium for the last and best concert of a notable summer series. Christine Langenhan, soprano soloist, was given a warm reception by her audience and responded graciously with encores. "To Norway," sung in Norwegian, as the encore after her first group, was perhaps one of the sweetest numbers of her program, though she was at her best, her voice clear and powerful enough to reach to the top tier of the Stadium and her interpretation charming in Grieg's "Tak for Jid Raad."—Tacoma Sunday Ledger, August 31, 1919.

#### DEMAND FOR CONTINUED ENCORES

The first appearance of the soloist, Christine Langenhan, soprano, won her beautiful floral tributes and encores which ended only when she sang "The Rosary." She sang besides many English and Norwegian numbers, several Italian selections, which were received with acclaim.—The Tacoma News Tribune, September 1, 1919.

#### AUDIENCES ENTHUSIASTIC

Mme. Langenhan's singing of Norwegian numbers by Grieg and Kjerulf and many encores like "Rosary" pleased her appreciative audience. Although the audience which packed the Tacoma Theatre to its doors Sunday was not as large as that which greeted the soloist at the Stadium Saturday night, it was none the less enthusiastic.—The Tacoma Times, September 1, 1919.

#### MANAGEMENT:

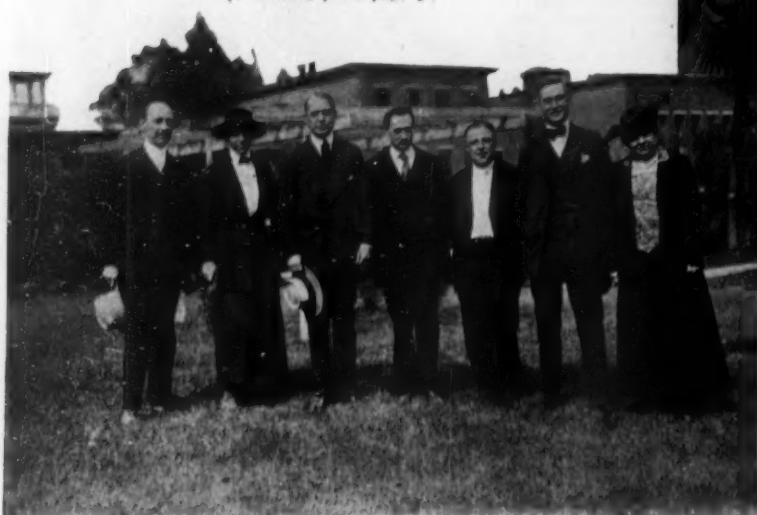
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**BRIDGEPORT (CONN.) COMMUNITY SERVICE  
COMMISSION PRESENTS ONE THOUSAND  
LOCAL PEOPLE IN BIG HISTORIC PAGEANT**

INCIDENTAL MUSIC BY JOHN ADAM HUGO, COMPOSER OF  
"THE TEMPLE DANCER"—TEXT OF THE PAGEANT,  
"THE FEAST OF FREEDOM," BY DR. LOUIS  
SMIRNOW, A LOCAL PHYSICIAN

**New Community Orchestra Makes Its Debut**

(Continued from page 5.)



**A SCENE FROM BRIDGEPORT'S HISTORIC PAGEANT, AND SOME OF  
THOSE WHO HELPED TO MAKE ITS SUCCESS POSSIBLE.**

(Above) Captain America (Kempton Batcheller) rescuing Liberty (Nan Troy Clark) from the Indians, in the presence of the Puritans. (Below) From left to right: John Adam Hugo, composer of incidental music for the pageant; Adele Gutman Nathan, pageant master; Albert H. Lavery, executive chairman; Dr. Louis Smirnow, author; J. Henry Hutzel, conductor of the Bridgeport Community Orchestra; Alvin C. Breul, organizer of community singing; Mrs. Frederick B. Grannis, organizer of the Liberty Chorus.

way of the East, there is a spirit of conservatism and a lack of spontaneity, a natural enough outgrowth of the conditions, but devitalizing in its influence. The Community Service Commission aims not only to counteract this apathetic condition, but through its affiliations with the social and civic organizations, to create a new community consciousness. Properly amalgamated and awakened to its own needs, Bridgeport has all the wealth and vitality needed for their attainment. It should some day be one of the most beautiful as well as one of the most energetic cities in the country, which latter it already is commercially.

**A COMMUNITY ACHIEVEMENT.**

Dr. Louis Smirnow, who wrote the community masque, "The Feast of Freedom," is a Bridgeport physician, and it was due to his initiative that the work was staged by the Bridgeport Community Service Commission. The text is in five episodes, in blank verse, and vividly brings out the salient points in the history of the United States, while adhering to the allegory of Liberty, a beautiful woman, who flees from Europe to find refuge in America, where her cause is espoused by an English officer, who for her sake dons the uniform of a Continental private. When the war is won, the two are united, although new trials await Liberty in the form of slavery and the world war, of which she has a vision. The closing scene shows her, crowned by Abraham Lincoln, holding aloft a torch to light the world's way.

All the organizers and participants in the pageant were local people, with the exception of Adele Gutman Nathan, of Baltimore, the gifted pageant master, and the Governor's Foot Guards of New Haven, who under Major George J. Hewlett generously gave their assistance and were a brilliant feature in the success of the work.

Sara Sherman Pryor, chairman of the Story Telling Service and dramatic instructor at the Bridgeport High School, was an efficient pageant assistant, her local experience being of great value. Dr. Smirnow, whose "Masque of Shakespeare" was performed about three years ago in the same setting, was advisory chairman. With Mrs. E. N. Sperry, first vice-president of the Y. W.

C. A. as personnel chairman; Mrs. Frederick B. Grannis, organizer and leader of the Liberty Chorus, as costume chairman; Gladys B. Green, city secretary of home economics, as costume director; J. E. Beans, art instructor at the High School, as properties chairman, and Daniel C. Quilty, the well known dancing instructor, as dance director. Mrs. Nathan was surrounded by a resourceful group, each of them having a corps of faithful workers to expedite preparations. The dramatic personnel, numbering 412 men, women and children, were almost all amateurs. However, it was no sinecure for Mrs. Nathan, who arrived in Bridgeport in July confronted by the task of staging the work with volunteer characters, including the blending into the dramatic ensemble of the choruses which appeared in the various episodes, making a total of 1,000 people. But Mrs. Nathan's former successes in staging pageants and plays in Baltimore, Washington and New York stood her in good stead and her energy and zeal seemed inexhaustible.

**THE MUSIC FOR THE PAGEANT.**

John Adam Hugo, for many years a leading figure among Bridgeport musicians, even more widely recognized in the life of the city, since his opera, "The Temple Dancer," was heard at the Metropolitan Opera House last season, was asked to contribute some original music for the pageant. He responded with two songs, set to Dr. Smirnow's words, an "Indian Song," and "A Slave Song." Both were simple enough to be adapted to the demands of the occasion, as they were sung by community choruses of chiefly untrained voices. But each was admirably characteristic of its period, melodic and convincing. The "Indian Song," in G minor, is set to rugged verse, "All lands three days' walk, go where you will," etc., illustrating the Indians' surrender of territory to the Puritans. An orchestration of the song was first played by the new Community Orchestra, under its organizer, J. Henry Hutzel. Then, accompanied only by the monotonous rhythm in 4-4 time of a single tom-tom, the primitive and forceful but pleasing air was sung in unison by the Konkapotanauh and Wowompon tribes of Red Men, the Kyota Council of the Daughters of Pocahontas and the

Camp Fire Girls, the female chorus being augmented by the Liberty Chorus. The Indians, men and women, were in picturesque native costumes and the Liberty Chorus in Puritan garb, giving a most realistic effect. The choruses gave an excellent performance of the song, which occurred in the first episode.

The "Slave Song" was heard in the fourth episode, when a band of men and women slaves in gaily colored, ragged attire, were led upon the scene by their slave driver, a disguise for Alvin C. Breul, the song leader and music director of the pageant. The words of the song, "By the Waters of the Nyanza River," etc., recalling happier days, inspired Mr. Hugo to a haunting, plaintive melody in 6-8 time, in the key of G major, hymn-like in treatment and completed in a single period, repeated for the second and third stanzas. This was very effectively sung by the Hall School group (female voices) of "Remington City," as the section about the Remington Arms factory is called, and a group of eleven male voices from the choir of St. John's Episcopal Church, including the excellent tenor of Alvin C. Breul, who is organist and choirmaster of this church as well as community song leader. This four-part chorus was unaccompanied.

The augmented double quartet from the choir of St. John's Church was one of the most popular features of the evening. As negro characters, very well made up, their round, well blended voices elicited several encores. All their numbers were in keeping with the scene, "Sweet Kentucky Babe," "Shine, Mr. Sun," etc., and the singing by the entire plantation group of "Old Black Joe," as they entered and left the stage was worthy of routinized artists, the quality of the untrained voices of the school girls, who appeared as colored women, keeping up the allusion perfectly.

Another notable artistic success was in the first episode, when the Liberty Chorus, led by Mrs. Frederick B. Grannis, appeared among a band of Puritans, singing the hymn, "The Pilgrims," solemnizing their arrival on the shore of the Atlantic, the reservoir, glimmering faintly through the trees, played the part of the ocean. They emerged from the grove upon an awestruck band of In-

# Alfredo Martino

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dians, from whom their spokesman, John Winthrop, pompously demanded territory in exchange for beads, a gun, firewater and tinware. The characteristic, striking costumes of the Indian braves and squaws and the sombre dress of the Puritans, with the natural setting to heighten the effect of the scene, made a wonderful background for Mr. Hugo's "Indian Song."

The Park Street Congregational Church mixed chorus did good work, both histrionically and vocally as Colonial dames and heroes of the Revolution.

#### THE NEW COMMUNITY ORCHESTRA.

On very short notice the Community Orchestra was organized by J. Henry Hutzl, violinist and instructor. About a dozen of his pupils are included among the thirty-seven youths and girls who make up this organization of strings accompanied by piano, all amateur volunteers. They made their first public appearance in the pageant on Wednesday evening under a considerable handicap, but deserve much commendation. First, there was not time in which to drill them sufficiently; secondly, the intention of Mr. Hutzl to add wind instruments for the occasion, to give support and balance, was frustrated by union rules; and lastly, a light but persistent shower made playing in the open a feat which I have never before seen accomplished by strings.

It was a matter for regret on the part of everyone that Mr. Beans as property man, was unable to produce the full moon, which was scheduled to add to the charm of the opening evening. The shower was substituted at the very last moment, just as the program was commencing. The performers and audience took it good naturedly, the latter bolstered by the knowledge that they were free to take it or leave it. They decided on the former course, almost with one mind. And with thousands of spectators keeping their uncovered seats, the unprotected orchestra had no mind to flee. Under the circumstances they were quite as heroic as the unarmed colonists in the presence of Major Hewlett's Footguards, when they refused to bring forth the charter from the "sure enough" oak, where they had just hidden it or to deliver up Ezekiel Putnam to this dashing company of "British soldiers," whose perfection of military precision and gorgeous red and white costumes won a storm of applause. But the Colonists were presently relieved when Paul Revere, arriving on horseback, with his great news was followed by the entry of the Corinthian Lodge of Masons as Colonial soldiers. For the orchestra, however, no relief was in sight, the sprinkle of rain continuing most of the evening.

Bad weather postponed the performance to have been given Thursday evening. But by Friday the moon had entirely recovered from her indisposition, though she arrived on the scene too late to play her role. On Friday and Saturday the orchestra, under Mr. Hutzl's energetic baton, was heard to better advantage. The Community Orchestra is to be a permanent organization and it is hoped that a compromise can be effected with the Musicians' Union, whereby brass instruments will be available in future for community programs. The entire orchestral program for the pageant follows: "America"; "A Fantasy of National Airs," Tobani; "Indian Dance," arranged by J. Henry Hutzl; "Indian Song," Hugo; allegretto from the seventh symphony, Beethoven; patriotic songs, "Yankee Doodle" and "Columbia, the Gem of the Ocean"; "Pizzicato," Gans; minuet from "Don Juan," Mozart; "Turkey in the Straw" (for slave dance); war songs, arranged by J. Henry Hutzl; Triumphant March from "Aida" and the "Star Spangled Banner." The orchestra was particularly successful with Mozart's minuet, which they played with satisfying repose and considerable finish.

#### THE DANCING.

This minuet, danced by advanced pupils of Daniel C. Quilty, was one of the most beautiful scenes in the entire pageant. The sixteen young women, eight of whom appeared as men, were dressed in Colonial costumes of brocaded silks and velvets in pastel colors and in powdered wigs. They gave the measured steps of the minuet with stately grace. Surrounded at right and left by the wedding guests who gathered, to celebrate the marriage of Liberty to Captain America, and with the level carpet of grass and shadowy trees as setting, they made a picture never to be forgotten.

The three fates, who appeared in the prologue and danced again before the closing tableau, were also pupils of Mr. Quilty.

#### SEWING BEES FOR THE PAGEANT.

Aside from the costumes rented for the British and Colonial soldiers and for the minuet, all costumes were made for the occasion in Bridgeport. They were designed by Jean Paul Slusser, of the United States Army, who directs reconstruction work in the educational department. They were faithful to period in every detail and extremely pleasing. As costume director Gladys B. Green arranged for community sewing bees at the "Food Hut," where volunteer workers dyed materials and fashioned costumes and flowers; even the Colonial buckles for the shoes were thus made.

Mrs. Frederick B. Granniss, costume chairman, was assisted by Anne Hartigan, in charge of costumes for the Colonists. Mrs. William Frederick for the Indians and Mrs. A. H. Canfield for the Puritans, in the first episode; Sara Kinsella was in charge of costumes for the second episode, the Revolutionary period; Mrs. Fred Strong for the third episode, the Republican period; Mrs. A. H. Bulard for the fourth episode, the Slavery period, and Gladys B. Green and Mrs. F. M. Hammond for the fifth episode, a vision of the future.

#### THE DRAMATIC CAST.

Unstinted praise is due Nan Troy Clark, whose beauty, grace and histrionic gifts made her well equipped to appear as Liberty, the leading female role. A former pupil of Grace Dalrymple Clark, the local dramatic instructor, Mrs. Clark gave evidence of excellent training. Equally convincing as Captain America was Kempton Batcheller, who has appeared in various amateur leading roles in

Bridgeport. In the fourth episode he laid aside the military dignity which distinguished his part, to make a hit as a solo slave dancer.

All those who had speaking parts deserve credit, although not all the great historic personalities were as convincing as the period groups who surrounded them. All of these faithfully portrayed groups have been mentioned previously, except the group from the Bridgeport High School. This was seen to excellent advantage as guests in the wedding scene and as the Allied Nations and United States dependencies.

Those who recruited the personnel under Mrs. E. N. Sperry's chairmanship were Mrs. William T. Hincks, first episode; Mrs. Louis Smirnow, second; Mrs. Charles H. Armstrong, third; Hazel Hayman, fourth, and Dorothy Smith, fifth. Miss Smith also appeared successfully in the cast as Ezekiel Putnam.

#### PERSONNEL OF ORCHESTRA.

The officers of the new Community Orchestra are: J. Henry Hutzl, conductor; Mrs. Howard Speer, president; Herbert Bottomley, concertmaster; Alfred Kleeman, librarian; John Krebbel, assistant librarian; Evelyn Gering, secretary.

The members follow: Violins—Herbert Bottomley, Mabel Benson, Stephen Black, Benjamin Comen, Morris Garbow, Louis Gordon, Alfred Gilman, Alfred Kleeman, Harry Krebbel, Fanny Kuswitz, Joseph Milhale, Elizabeth Moorstein, Frances Moorstein, Valentina Radachowsky, James Reilly, Jeannette Rozene, Anna Falerno, Minnie Silverstone, Genevieve Senecal, Arthur Smith, Jr., John Speer, Fred Westerberg, Olive Whitney, Charles Ferron, Louis Shapiro, Julius Greenspun and David Greenspun; violas—Evelyn Gering, Albert Hall, Frances O'Neill and Abe Snick; cello—John Beers, Vincent Odrich, Jacob Greenspun and David Stone; double bass—John Duli; piano—Esther Jorgenson.

#### COMMUNITY SERVICE COMMISSION.

The Bridgeport Community Service Commission includes in its staff officers of city departments and welfare organizations and leading citizens, with the Mayor of the city at their head. Frederic K. Brown, executive secretary, came to Bridgeport well equipped for his mission, having had experience at Camp Dix of inestimable value in work of this line. A large group of villages and towns surrounding the camp were his field of action. He studied their social conditions and saw to it that the soldiers found suitable recreation.

The members of the Community Service Commission follows: President—the Mayor, Hon. Clifford B. Wilson. Vice-presidents—(ex officio) F. W. Behrens, Jr., president of the Board of Charities; Henry A. Bishop, Library Board; Dr. J. H. Callahan, president of the Board of Health; Rev. William H. Day, president of the Board of Recreation; George M. Eames, president of the Park Commission; Elmer H. Havens, president of the Board of Education. Executives—Helen F. Boyd, Visiting Nurses' Association; Robert F. Bradley, secretary of Americanization; Dr. W. H. Brown, Health Officer; Henry S. Cliffe, Superintendent of Parks; Charles O. Frye, Employment Manager; P. V. Gahan, Superintendent of Recreation; G. S. Hawley, Manufacturers' Association; W. Seymour Lacy, general secretary of Y. M. C. A.; V. A. Laramour, Catholic Charities Bureau; Seward B. Price, secretary of Chamber of Commerce; Henry L. Sanborn, Public Librarian; Lena Sheldon, general secretary Y. W. C. A.; S. J. Slawson, Superintendent of Schools; Lena Turney, secretary Boys' Club; George L. Warren, secretary Charity Organization Society; Angus P. Thorne, superintendent



W. SPENCER JONES,

Of the managerial firm of Haensel and Jones, is shown (at the left), managing a wheel-barrow on the shore of Lake Carey, Pa., where for many seasons past he has been a summer guest of Mr. and Mrs. W. D. Howarth.

dent Department of Charities; Catherine Wylie, secretary International Institute, Y. W. C. A.; Gladys B. Green, secretary of Home Economics, and Marion S. Donaldson, Dehydration Commission.

Chairman—Albert E. Lavery; vice-chairman, E. F. Von Wettberg; citizens-at-large—Rev. Matthew Judge, J. B. Klein, John J. O'Neill, W. F. Severn, Mrs. Clifford B. Wilson, Mrs. Willard H. Fleck; executive staff—Frederic K. Brown, executive secretary; Stella W. Jones, director of Women's and Girls' Work, and Alvin C. Breul, organizer for community music. LURA E. ABELL.

#### Reuter to Give New York Recital

Rudolph Reuter, pianist, is scheduled for a recital at Aeolian Hall on Friday afternoon, October 31. Mr. Reuter hails from Chicago.



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### An Opinion of Leschetizky as a Pedagogue

In the following, Harold Winston writes of his admiration for the work of the great piano teacher, Leschetizky, with whom he studied for a period of years:

"Never has enough been written or spoken about the wonderful pedagogical qualities of Theodore Leschetizky. He is, in my opinion, the greatest teacher the world has ever known, and I think this fact is fully demonstrated when it is pointed out that practically two-thirds of the greatest pianists before the public today came from his remarkable workshop, among them such noted artists as



ALBERT WINSTON,  
Pianist.

Paderewski, Zeisler, Gabrilowitsch, Hambourg, Schwabe and others. I had been under the instruction of such men as Busoni, Joseffy and Scharwenka, but until I came to know Leschetizky, with whom I studied for over four years, I never fully realized the possibilities of pedagogical art.

"Simplicity is the keynote of his work; teaching the playing of the piano as it should be played; showing the use of the five fingers of each hand as nature intended they should be used; elimination of everything grotesque in style of fingering, and his remarkable way of playing all broken chords, arpeggios and octaves with relaxed wrist, or, as he calls it, position playing. With him as instructor, there is no playing the same measure a hundred times in order to learn it—two or three times is sufficient, for in his way you use your head. Through the use of the Czerny exercises he gets remarkable results in teaching tone, color, balance, poise and dynamics. After one year, any student of the Leschetizky method with average intelligence and normal fingers can read almost any composition at sight, because such a student can tell at a glance what position to use, since the fundamentals of his school are so perfect."

### Neal-Simmons Under New Management

Katherine Neal-Simmons, soprano, is under the new management of the Western Musical Bureau, Laurence A. Lambert, general manager, with offices at 287 Washington street, Portland, Ore.

### Janacopulos Opens Season

with New York Recital

At her last New York recital last season, Vera Janacopulos made a deep impression upon her audience and her recent engagement by the Ladies' Morning Musical Club of Montreal for February 5 is largely due to the splendid

success of this recital, which was substantiated by the New York press opinions of that time.

Mlle. Janacopulos will open her season with an Aeolian Hall recital, Saturday afternoon, November 1. She has included several novel compositions on her program, among which are songs by Albeniz, Manuel De Falla and Granados, which to the best of one's knowledge have never been placed on a New York program.

### Jacques Thibaud to Have Extraordinary Season

Jacques Thibaud will have an extraordinarily busy season from present indications. He is to be the soloist of the first pair of concerts of the New Symphony Orchestra under the baton of Artur Bodanzky in Carnegie Hall, after which he is due in Buffalo. The greater part of the month of November will be spent by the violinist in the West. He will visit Omaha, Chicago, St. Joseph, St. Louis, and will be the soloist for a pair of concerts with the Cincinnati Orchestra. New England and Canada will be covered in December and January, and during the season Thibaud will appear in Boston with Harold Bauer in the famous series of nine Beethoven violin and piano sonata evenings.

During February, Thibaud will play, among other engagements, a pair of concerts with the Philadelphia Orchestra, after which he will start on his transcontinental tour, arriving at the coast in March, where he



### MAY PETERSON

Soprano

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"Ten times did the singer respond to encores, and at the end of the program, when all well-mannered audiences should put on their wraps and depart, this audience refused to move until its new favorite had responded to not one, but four, encore numbers."

Portland Telegram.

Photo by Ira L. Hill.

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is booked for appearances in Bisbee, Santa Barbara, Riverside, Los Angeles, San Francisco and other points.

Thibaud first came to this country in 1903, appearing with the Philharmonic, and his second visit was just before the war. This tour was interrupted by his call to the colors, where he served in the automobile corps under General Gallieni. After a serious accident he was released from active service and given leave to return to the United States, where he has continued with unbroken success his career as one of the foremost violinists of his time.

### Lou Olp Back from Overseas

Lou Olp has returned to New York after more than ten months' service in France as pianist and monologue accompanist. Miss Olp is a pupil of Rudolph Ganz, the prominent composer-pianist.

### Gunster at Aeolian Hall October 16

Frederick Gunster, tenor, will be heard in an Aeolian Hall recital on Thursday evening, October 16.

### Rubinstein Club to Present Fine Artists

Already the outlook for members of the Rubinstein Club of New York (Mrs. William R. Chapman, president), now in its thirty-third year, points to a brilliant musical season for 1919-20. Arrangements completed by the officers of the society include, among other activities to be announced later, the appearance of Galli-Curci at an afternoon musicale in November, to be given in the grand ballroom of the Waldorf-Astoria; Mme. Alda for the first evening concert, December 9, and John McCormack for the Saturday afternoon musicale in February. Hipolito Lazaro, Toscha Seidel and Rudolph Ganz are other artists who will be heard at these musicales and concerts, assisted by the club choral of 150 voices, under the direction of William Rogers Chapman.

### Carl Rosa Company Coming Here

The New York Times is authority for the statement that it is the intention of the Carl Rosa Opera Company, which has been giving opera in England for many, many years past, to visit this country during the coming season.

### Lopokova to Come

It is reported that Lydia Lopokova, the Russian soprano, a former member of the Boston Opera Company during the Russell régime, will sing with the Chicago Opera Association this season.

### Lisbet Hoffmann Had Busy Summer

Among Lisbet Hoffmann's summer activities were included a concert at Ashburnham, Mass., when she shared a program with Bertha G. Denney, contralto, and Mr. Roberts, violinist. She played works by Godard, MacDowell, Rubinstein, Juon, Kriens, Liszt and Chopin, an accompanying picture showing her ready for the concert. The other snapshot portrays her



The Divining-rod.

Ready for the concert.



LISBET HOFFMANN,

Pianist and teacher, of the Walker School, Simsbury, Conn.

with a divining rod, a well known contrivance to locate water under the earth.

Miss Hoffmann looks for a busy season as head of the piano department at the Walker School, Simsbury, Conn., where concerts and a lecture course will form one of the features of this season.



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AN ARTISTIC PICNIC AT SEAL HARBOR, ME.

(1) A jolly motor boat picnic enjoyed by (right to left) Leopold Stokowski, Olga Samaroff, Mrs. Edward Bok, Margaret Matzenauer, Dr. Haas of Detroit, Mrs. Albert Kohn, Mrs. Haas, Ossip Gabrilowitsch, Edward Bok. (2) Landing another time at Jordan Pond—Leopold Stokowski, Margaret Matzenauer and Ossip Gabrilowitsch. (3) Walking in the woods—two eminent conductors and an equally famous singer. (4) An interrupted tete-a-tete while breakfasting on the porch. (5) Mme. Matzenauer drinking from the fountain. (6) The singer and Alexander Lambert on the porch of the former's bungalow at Seal Harbor.

#### Société Astronomique Decorates Powell

John Powell, American pianist and composer, has been decorated by the Société Astronomique de Paris. So far as can be ascertained, this is the first time that the celebrated scientific society, one of the most conservative the world over, has made such an award to a musician. The medal represents an acknowledgment of the value of Mr. Powell's deductions and theories regarding the behavior of the tails of comets.

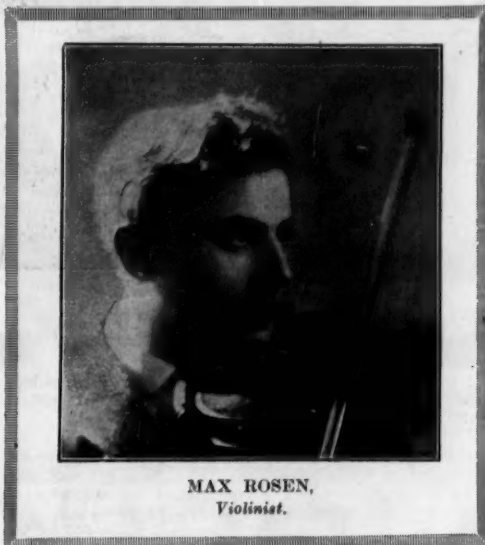
Mr. Powell, who has long been interested in astronomy, offered the suggestions to the astronomer Flammarion. He had gone to his house in Paris, together with many another guest, had interested his host with his playing, and then in the inevitable conversation and afternoon compliments the talk had drifted to the host's own chief interests. Finding a subject worthy of his genuine attention, Flammarion led his guest into the studio. A new comet was the astronomical talk of the day, and Flammarion was engaged at the time in preparing an account of its activities. "Curious fact, you know," he said to Powell, "how the comet's tail is at one time behind the comet and at another ahead of it." And then Powell

launched into his own theory, and such was Flammarion's interest that he had the pianist write down the details.

A few days later Mr. Powell received his recognition from the Société Astronomique. But he is not going to give up his music in favor of star gazing. Better a star in the musical firmament than a watcher of physical stars millions of miles away.

#### Rosen to Give Interesting Recital Program

From Lake George, N. Y., where Max Rosen is prolonging his vacation and study period, comes the interesting announcement that the young violinist will introduce one of his own compositions at his Carnegie Hall recital on Saturday afternoon, October 11. This piece, entitled

MAX ROSEN,  
Violinist.

"Romanze," is his first attempt to express in notes what is so evident in his playing—the grace and lyric quality of his art—which has been recognized by critics everywhere and called forth innumerable times the title, "Poet of the Violin."

For the chief number on his program Mr. Rosen will play the Ernst concerto in F sharp minor. It will be remembered that this young artist is particularly averse to offering hackneyed programs; in fact, so strong is this feeling that when he made his American debut he insisted on playing the Goldmark concerto against the advice of many of his friends, simply because it had not been heard in America for many seasons.

"I am not concerned wholly with playing the violin," says Max Rosen; "to me the music is the really big and important thing."

#### Daniel Sullivan in New Quarters

The clientele of Daniel Sullivan, the New York teacher of singing, has increased so rapidly that he finds himself obliged to take larger studios, and on October 1 will remove to his new location in the exclusive Murray Hill district. He has rented the entire second floor of what was once a private house, and will have one of the finest and best equipped studios in New York at 35 East Thirty-eighth street. Dr. Sullivan's specialty is the proper production of the voice and he has had splendid success in the two seasons since he began his work in New York. He has been fortunate enough to count among those who are doing regular vocal coaching with him Georges Baklanoff, the fine baritone of the Chicago Opera Association, and Alice Nielsen. Besides these notable singers he has a large class of young students, some of whom he will introduce to a public career by the end of this season and from whom he expects great things.

#### Praise for Flag Song

William Simmons, the well known baritone of New York, recently sang "Our God, Our Country and Our Flag" at a big Memorial Day celebration at the Church of the Ascension, New York City, where he is the soloist. He has also made a record of this patriotic song for the Pathé Frères Phonograph Company, and he writes the publishers, White-Smith Music Publishing Company, as follows:

This song has met with great approval in my work with the boys at Camp Dix, where I have been U. S. Government song leader for the past fourteen months.

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After ten years of strenuous vocal study with teachers representing the vocal methods of renowned European masters of the art of singing I failed to use my voice satisfactorily to myself and also to managers to whom I applied for hearings.

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After years of experience as a conservatory student and with many years' experience in teaching (as I was taught) in well known music schools, and also as a private teacher, I now realize that my daughter, Cordelia Latham, of the Ravinia Park Opera Company, who studied two years in Europe, would have studied to better advantage with your system of technical work. I make this statement unreservedly after thoroughly testing your simple, effective and rational method of voice training, which I shall teach when I resume professional work.

Cordially yours,  
(Signed) VERA L. LATHAM.  
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## PIER TIRINDELLI CHATS ON THE GROWTH OF THE CINCINNATI CONSERVATORY OF MUSIC, YSAÏE, FAMOUS COMPOSERS AND HIS OWN CAREER

Pier A. Tirindelli, of the faculty of the Cincinnati Conservatory, after twenty years' association with that established institution, is at present enjoying a leave of absence in New York. When a *MUSICAL COURIER* representative called at his studio to get the distinguished musician's views about the metropolis and other points of interest, she was conducted into an attractive study ornamented by many autographed photographs of such artists as Enrico Caruso, Amato, Martinelli, and other Metropolitan singers. One of the most prominent of these, however, was a splendid likeness of the famous Eugene Ysaÿe, which bore the following inscription: "To my great friend Tirindelli and the two angels."

"The two angels," explained Mr. Tirindelli, noting the visitor's interest, "are Mrs. Tirindelli and my daughter. Although I am a pupil of Bazzini and Massart, two of the great masters, I was with Ysaÿe so much last year and attended practically all of his classes at the Cincinnati Conservatory that I might say I am also a pupil of his now. He is such an inspiration and I cannot express to you the value of his explanations and demonstrations. Everybody knows him as a violinist and conductor but few know him as a teacher. To hear him accompany his students on the violin is something utterly wonderful and inspiring. The Cincinnati Conservatory has a treasure in Ysaÿe as a faculty member."

"Speaking of the faculty reminds me of the remarkable growth that I have seen in this institution during my connection with it. F. S. Evans, that excellent teacher, Theodore Bohlmann, another sterling musician, and I have watched the Cincinnati Conservatory's progress from almost the time it was founded by Clara Baur up to the present time, when it is under the very able direction of Bertha Baur. From a small school with a small teaching staff, it has developed steadily into a big institution with a wonderful faculty. Some of the better known musicians now in New York, such as Chalmers Clifton, Harold Morris, Walter Chapman and Mary Gailey, to name only a few, have been graduated from the Cincinnati Conservatory. In fact, its musical products have gone forth to various parts of the country and earned success. By the way, I have two of my great pupils now in this city: Moranzoni, of the Metropolitan, and Uga Ara, of the Flonzaley Quartet. They studied with me in Venice."

The writer being fully aware of Mr. Tirindelli's appreciation of the merits of the institution and the city itself, asked, perhaps through a shade of jealousy for the metropolis: "And New York? How do you like our city?"

"Ah," Mr. Tirindelli responded, quickly, "every musician likes New York. How could it be otherwise?"

"Why do you suppose they like it?"

"For various reasons. One, there is so much opportunity to hear new music, to meet old friends and make new acquaintances and to store up new ideas to take away with you."

"But," interrupted the writer, realizing that Mr. Tirindelli was getting away from talking about himself, "of course, you work also?"

"Why not?" he asked without a second's hesitation. "Every one works in this city. Every one is on the go and the person who is inclined to be idle finds little if any company or sympathy."

"Since you have been here, have you had an opportunity to make a study of the students here?"

"Yes, to be sure. And let me say that—and I say it sincerely—the talent with which I have come in contact is very interesting."

"Your compositions?" Again the writer changed the subject, anxious to cover all her points. "I see that a number of the most prominent artists will perform them next season."

"Yes. That is true," he answered, modestly.

"Of your work abroad?"

"You knew, perhaps, before coming to America that I was director of the conservatory at Venice, as well as conductor of the symphony orchestra and opera there. I also conducted opera everywhere in Italy, have always

been associated with opera singers, and on many occasions was soloist with symphony orchestras. At Covent Garden I also served as concertmaster."

"In your career then you have met interesting personalities and people?"

"Yes," he replied, his eyes brightening. "And two of the greatest are Puccini and Mascagni, both of whom I have seen grow artistically. We were students together at the Milan Conservatory. Puccini was very thin then, and I remember so well when he wrote his first opera, 'Le Villi.' Then, two years later, I met him again, dur-



Photo by Mishkin, N. Y.

PIER TIRINDELLI

ing which time he had already won success. I found him fat. When I commented upon the change in his appearance, he laughed and said: 'Now you know I eat.'"

"I hear you knew Liszt?"

"Yes, and I was indeed fortunate in that he became interested in my compositions. Even though I was then very young, he made a paraphrase of my mazurka. I remember one occasion very clearly as though it were yesterday, when at a reception given in his honor by the Princess Hatzfeld in Venice, I played with him. It seems the hostess begged him to play something, but he refused to perform alone and asked for a violinist. The Princess asked me if I would like to assist him. Of course I accepted and played the first sonata of Beethoven. You can imagine the great impression the event made upon me. Even after we had finished, Liszt would not grant a solo and insisted upon giving way to one of his three pupils—Burmester, Stavehanger and Reisenauer—who were with him. I remember the latter played the Paganini-Liszt etude."

"Liszt was exceedingly witty and during the conversation of the evening related a very amusing story. It seems—as the story goes—Meyerbeer had a nephew who called himself Behr and who was also a composer. When the former died and left the young man his property, he naturally felt that he ought to compose a funeral elegy in his uncle's memory. This he did, and took it to Ros-

sini for his opinion. After looking over the manuscript, Rossini told Behr that it was too bad that he did not die and that his uncle were not there to write the composition instead."

J. V.

## Columbia Chorus to Sing Bach "Christmas Oratorio"

Bach's rarely heard "Christmas Oratorio" is to be given during the coming season at Carnegie Hall by the Columbia University Chorus, under the direction of Walter Henry Hall. This will be of interest to followers of Bach and lovers of the highest forms of choral music. The "Christmas Oratorio" is one of a trio of great choral works by this master, the other two being the "St. Matthew Passion" and the "Mass in B Minor."

"The Passion" is now well known to New York concertgoers, and the "Mass" has had several hearings, but only short selections from the "Christmas Oratorio" have been publicly performed.

This may be partly accounted for by the popularity of Handel's "Messiah," which has hitherto supplied the Christmas note for the use of choral societies. It may also be explained by the extreme difficulty of some of the choruses of the Bach work. Whatever may be the reason for its neglect, the fact remains that only a pious pilgrim to the Bach festivals at Bethlehem could secure to the general public a hearing of this great Christmas music.

In order to cope successfully with the difficulties of the work, the members of the Columbia University Chorus are being re-examined, and only those who pass the test will be added to the choral nucleus formed by the Sunday afternoon chapel choir. Membership is not limited to students, and many capable singers both in and out of the university have expressed the desire to enter the special chorus which will undertake this notable work.

Regular rehearsals of the Columbia University Chorus will be held at Earl Hall on the campus at 117th street, on Tuesday evenings, commencing on Tuesday, September 30, at 8:30. Application for choral membership may be sent by mail to the conductor, Walter Henry Hall, at the University.

## Reuben Davies Begins Work in Dallas, Tex.

Reuben Davies, American concert pianist, teacher and director of the Tronitz School of Piano Playing in Dallas, Tex., commenced activities for the season of 1919-1920 at that institution with a very large enrollment of students. Since Mr. Davies became the director general of the Tronitz School last season unusual results have been accomplished, and the many applications from serious students prove that superior work always finds recognition.

Although very busy teaching, Mr. Davies will give many recitals throughout the South during the coming season, the first of which will be given in Dallas the latter part of October. Mr. Davies is well and favorably known as a concert pianist in New York City, where he appeared numerous times in recent years. His reputation as a serious and successful teacher in the Eastern metropolis is also well established. Dallas will undoubtedly feel the benefit of his artistic work and value.

Mr. Davies thinks the musical outlook in Dallas for the coming season is unusually encouraging.

## Sam Stern to Sing Mana-Zucca Songs

Sam Stern, the young baritone, who recently returned from two years' overseas service in the aviation corps, will give a recital in the Princess Theater, New York, on November 16. Mr. Stern will include on his program a group of songs by that prominent American composer, Mana-Zucca, and other selections in Italian, French, English and Yiddish.

## Novello Comedy Scores Big London Hit

A cable from London has been received by Clara Novello-Davies to the effect that her son's musical comedy, "Who's Hoover," which was produced recently at the Adelphi Theater, was an instantaneous hit and Mr. Novello also scored a great personal triumph.

## Sumelska Opens Vocal Studio in New York

Marcia Sumelska, a well known vocal teacher of Syracuse, has now opened a studio at Carnegie Hall, New York. Mlle. Sumelska considers Mana-Zucca's songs excellent for teaching purposes, and has achieved splendid results in using them for her students.

### Vatican Chorus Sings Well

Under the leadership of Monsignor Casimiri, director of the Papal Lateran Chapel of Rome and of the Vatican choirs from the Roman Basilicas, a picked body of churchly singers (including boy sopranos) from the Eternal City gave a concert at Carnegie Hall last Thursday evening, September 18. A large audience, including Archbishop Hayes and other churchmen and most of the prominent lay Catholics of New York, was in attendance and gave close interest to the musical doings of the evening.

The program was strictly ecclesiastical, the selections being by Palestrina, Vittoria, Viadana and Casimiri, in four, five and six voiced examples. It is a style of music with which the most serious concertgoers of this city are not unacquainted and with which the frequenters of Catholic churches are thoroughly familiar. Needless to say, no more elevated or appealing choral numbers ever have been written than the compositions of the early Italian ecclesiastical masters.

At the Thursday concert the dignified and earnest strains made their customary intrinsic impression, but in addition there was an added attraction in the very beautiful performance given by Monsignor Casimiri and his singers. They are an admirably trained, perfectly balanced, sincere and convincing vocal body. Their tonal quality is at all times lovely, through all the dynamic shades from a fluttering pianissimo to an amazingly sonorous fortissimo. The coloring, modulation, phrasing, intonation, accenting are of the most musical kind. It goes without saying that a deep devotional spirit was the foundation of everything delivered by these accomplished Roman choristers. Monsignor Casimiri is an energetic, able, effortless conductor whose forces obeyed him implicitly and always effectively. The audience showered applause on the leader and the chorus.

During an intermission Mayor Hylan, Park Commissioner Gallatin and Chamberlain Berolzheimer appeared on the platform and presented the monsignor with a silk flag of the City of New York after the Mayor had made an address of welcome.

The second New York concert of the Vatican Choirs will be at the Hippodrome, Sunday evening, October 5.

### Globe Season Starts with Artists' Concert

The Globe season of concerts began on Wednesday evening, September 17, when three well known artists—Vera Barstow, violinist; Amparito Farrar, soprano, and Walter Greene, baritone—gave a program of marked excellence at the De Witt Clinton Auditorium. Miss Barstow's genuine gifts were ever noticeable in the playing of the first movement of the Bruch D minor concerto, the Garden Scene from "Faust," Volpe's mazurka and "To a Wild Rose," by MacDowell-Hartmann. The lovely lyric soprano of Miss Farrar was enjoyed in the "Bird Song" from "Pagliacci" and a group of English songs—"If Flowers Could Speak," Mana-Zucca; "I Came With a Song," La Forge; Gantvoort's new negro spiritual, "Golden Crown," and Vanderpool's "The Heart Call," which was very effectively given and made a distinct impression.

Mr. Greene first gave the prologue from "Pagliacci," an English group following, which included "Spring's a Loveable Ladye," Elliott; "The Lamplit Hour," Penn; "Twilight," Catherine Glen, and "The Eagle," Carl Bush. His splendid voice and artistic ability were heartily appreciated. With soloists of such high rank contributing, the concert proved one of exceptional value.

### Two Berúmen Pupils Display Talent

Two young pupils of Ernesto Berúmen appeared at a recent recital given at the La Forge-Berúmen studios, and both young pianists displayed careful training and con-



DR. LULEK HAS BEAUTIFUL STUDIO-RESIDENCE.

A glance at the accompanying photographs will suffice to show the artistic, refined, and stimulative surroundings that will fall to the lot of the fortunate students who are to be members of Dr. Lulek's vocal classes this winter at his recently opened New York studios, at 435 West End Avenue. The house itself is situated in the Eighties, a few steps from Riverside Drive, and lies in the heart of the most beautiful residence district in the metropolis. Dr. Lulek has furnished the rooms after his own ideas, rich and artistic simplicity being the keynote of the decorations and general equipments. Dr. Lulek's remarkable success for many years as a vocal instructor at the Cincinnati Conservatory led to growing demand for his presence in New York, especially after a number of his pupils had been heard here in concert, opera and church work. Himself a baritone of brilliant stage reputation in Europe and America, he has a vocal repertory in thorough command and has demonstrated his ability to impart it to his pupils. He is to make several recital appearances in New York this season and his marked success in that field as well as in his pedagogical activity seems to be an assured matter.

siderable talent. Louis Meslin played with brilliant technique and beautiful singing tone two piano compositions by Frank La Forge—"Improvisation" and "Valse de Concert"—and Elvin Smith gave a temperamental rendition of the "Mephisto" waltz by Liszt, transcribed by Busoni.

sang "The Fairy Tale," which won quite an ovation. All of Miss Silberta's compositions are full of temperament and musically well written.

### Prokofieff to Present Bach-Beethoven Program

Serge Prokofieff, the young Russian pianist, composer and conductor, will be heard in his first recital of the season at Aeolian Hall on Sunday afternoon, October 12. This concert will serve to introduce Mr. Prokofieff as an interpreter of Bach and Beethoven. He will also include some of his own compositions and a number of his Russian confreres on the program. Both the Philadelphia and Boston Symphony orchestras will include this composer's "Scythian" suite on their programs this season.

### Another Rhea Silberta Success

Rhea Silberta, the young American composer, has just added another successful song composition, "The Fairy Tale," to her list of well known musical numbers. There are many prominent artists singing her songs, which have always met with the appreciation of the audiences, which usually demand a repetition. On Sunday evening, August 17, Mme. Niessen-Stone, the possessor of an excellent mezzo-soprano voice and well known in the musical world,

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### McCormack to Open Maine Festivals

The twenty-third season of the Maine Festivals will open in Bangor on October 2. Five fine concerts will be held in that city on October 2, 3 and 4, and the same number will be offered in Portland on October 6, 7 and 8. Judging from present indications, this season will be one of the best in the history of these popular events, which are always given under the direction of William Rogers Chapman, conductor, and under the usual supervision of his wife, Mrs. Chapman, who has left no effort undone in the hope to make this Peace Jubilee all that it could be. Incidentally, the seat sale is the largest that they have ever had.

The Bangor soloists include: October 2, John McCormack; October 3 (matinee), Ruth Percy, contralto; October 3 (evening), Frances Alda, soprano, and Ernest Davis, tenor; October 4 (matinee), Lotta Madden, soprano, Ernest Davis, tenor, Ruth Percy, contralto, George Hastings, baritone; October 4 (evening), Marguerite Fontrese, mezzo-soprano, Lotta Madden, soprano, and Toscha Seidel, violinist. The Portland soloists are: October 6, Frances Alda, soprano; October 7 (matinee), Ruth

Percy, contralto; October 7 (evening), John McCormack; October 8 (matinee), Lotta Madden, soprano, Ernest Davis, tenor, Ruth Percy, contralto, George Hastings, baritone; October 8 (evening), Marguerite Fontrese, mezzo-soprano, Lotta Madden, soprano, Toscha Seidel, violinist. There will be a chorus of 600 to assist the artists and an orchestra from Boston.

### Sousa and His Band Arouse Bridgeport

Bridgeport, Conn., September 18, 1919.—Lieut. John Philip Sousa and his band aroused huge audiences at the Casino yesterday afternoon and evening to a pitch of enthusiasm which has seldom been equalled in the history of Bridgeport concerts. With Mary Baker, soprano; Florence Hardeman, violinist, and Frank Simon, cornetist, as assisting soloists, the great march king and his incomparable organization at the very start broke through the reserve which is, unconsciously, a characteristic of local concert audiences, and with each succeeding number and encore added volume to the wave of spontaneous approval which swept through the large hall. In fact, there were just as many encores as there were numbers on the program.

On the unique program various recent Sousa compositions were found. Notably different from his former style in subject and treatment were his setting of "In Flanders Fields" and a memorial, "The Golden Star," dedicated to Mrs. Theodore Roosevelt. In the former Miss Baker gave an illuminating interpretation of this somewhat difficult work, modern in spirit and reflecting the tragedy of war. For an encore she responded with "The Boys Are Home." In "The Golden Star" magnificent tone colors and solemnity of effect were attained by Lieutenant Sousa. "Showing Off Before Company" amused both audience and performers immensely, besides having a genuine educational value, when each unit in the band was exploited before the footlights in turn in a "mixture," which Lieutenant Sousa had arranged with a view to showing off the possibilities of his various instruments.

Florence Hardeman, who was heard in Bridgeport two seasons ago with the group of musical artists who appeared with Sarah Bernhardt, was heartily welcomed again. Her unusual fire, energy and technical facility were well displayed in the Viouxtemps ballad and polonaise, while she displayed quite a different mood of repose and beauty of tone in Dvorák's "Souvenir."

Frank Simon's cornet solos were a leading feature of the program, in which he was given ample opportunity to display the rare perfection of his art. LURA E. ABELL.

### More Engagements for Klibansky Pupils

Sergei Klibansky, the New York vocal instructor, announces new engagements for his pupils, as follows: Elsa Diemer has been engaged as soloist for the Beethoven Society concert, November 8, at the Hotel Plaza; Marentze Nielsen is the new vocal instructor at Bessie Tift College, Forsythe, Ga.; Ethlyn Morgan is the newly engaged soloist for the New Synagogue; Hattie Arnold sang at a concert at the Educational Alliance, September 17, and Cantor Woolff, who appeared at three Stadium concerts with splendid success, will give a recital in October at Carnegie Hall (he has also been engaged for a concert at the Hippodrome, October 5). Felice De Gregorio, another Klibansky pupil, is meeting with fine success as a member of the "Chu Chin Chow" company at the Century Theater, New York. Sudwarth Frasier has been engaged for a concert in Pittsburgh in October.

### Qualities Necessary for Vocal Student

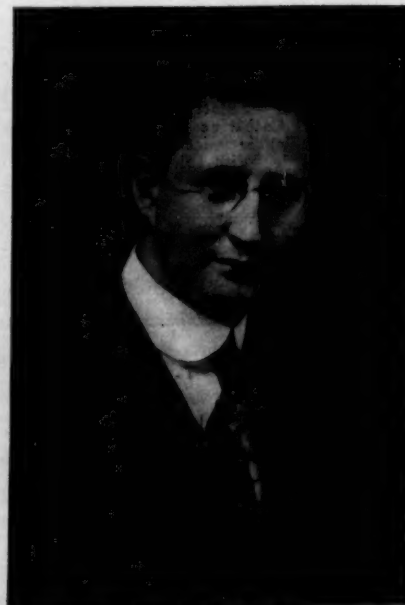
Forest Redfield, the tenor, believes that the day has passed when anybody who can lead a chorus or choir,



CLARA NOVELLO DAVIES,

The celebrated voice teacher, who will locate permanently in her new New York studios at 140 West Fifty-seventh street on October 1. Already Mme. Davies' time has been well booked and she is looking forward to the resumption of her work in this country with much interest and pleasure. Owing to the success with which her assembly classes have been meeting, they will be continued throughout the season and will be held every Tuesday evening.

or play some musical instrument well, can teach voice and be successful. It takes something far greater than just the ability to sing well to become a successful voice teacher. The day is also passed when a man or woman can be transplanted from the environments of the blacksmith's shop, or the laundry, to the operatic or concert stage, simply because he or she has a wonderful natural voice. The public has been educated sufficiently to demand a thorough artist in all respects, including acting as well as singing and interpretation, and Mr. Redfield advises students contemplating a



FOREST REDFIELD,  
Tenor.

career as a singer to study at least the piano, and if possible the violin. In his opinion they should possess these qualities—a good voice, good health, intelligence, appearance or personality, temperament, determination to become a singer, and a willingness to work. Mr. Redfield states that a pupil should not only be able to sing correctly, but should have a thorough understanding of that part of the human anatomy that has to do with singing, otherwise he would not be able to take care of his voice in the absence of a teacher. The tenor says that it is a fine thing to be able to sing well naturally, without the proper understanding of how it is being done, but should something go wrong with the voice there would be a mad rush for a teacher, and probably to the very one who would have given the pupil the training that would have enabled him to correct the defects, having learned how to diagnose such trouble.

### Shallard Engaged by Boston Opera Company

Dillon Shallard, baritone, has been engaged to appear during the coming season with the Boston Grand Opera Company and will open with that organization in Boston early in November, singing the role of Mephisto.



## KATHARINE

# GOODSON

"Katharine Goodson Delights Audience—'Poetess of the Piano' Greeted by Capacity House Last Night."

"Katharine Goodson's art is of that astonishing order calculated to strike the critic dumb who believes in the indescribability of perfection; for seldom did this 'female Paderewski' fall short of sheer perfection in the course of a most ambitious program."—*The Winnipeg Telegram*.

"Katharine Goodson—the divine Goodson as one would like to call her—fully sustained yesterday evening the worldwide reputation which she has won as pianist and consummate artist."—*Le Canada*.

"No woman pianist of her equipment has appeared before a Columbus audience in memory of younger concertgoers."—*Columbus Citizen*.

"The wonderful playing of Katharine Goodson was a revelation to the audience and she received an ovation."—*Cincinnati Tribune*.

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**Information Bureau OF THE MUSICAL COURIER**

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
 Information Bureau, Musical Courier  
 437 Fifth Avenue, New York, N. Y.

# "Master Classes" to Open at American Institute

The American Institute of Applied Music is to open the season with seven "Master Classes" conducted by E. Robert Schmitz, the Parisian pianist, whose appearance last spring created such a pronounced sensation. Mr. Schmitz came to the United States primed with every facility for the propaganda of his native music, having been the associate and personal friend of Debussy, Ravel, D'Indy, Dukas, Saint-Saëns and other French composers, whose music he played all over Europe before the war. Mr. Schmitz gave five lecture-recitals for the American Institute last May, with programs devoted entirely to modern French music, in which he demonstrated the fact that he was a master of teaching as well as of pianism. His elucidations were characteristically Gallic, and not only logical but filled with poetic fancy and suggestive points.

The institute has arranged the course early in the season because a number of busy teachers (whose work begins when families arrive in town in November) will be able to attend. Many people return from vacations with a hunger for something musically stimulating, and these "Master Classes" belong in that category. They are slated for Tuesday and Friday mornings, 11:30 o'clock, from October 14 to November 4. Several candidates will play at each meeting, and at the end of each program Mr. Schmitz will give one number himself. There will be some classical music, but the larger proportion of the repertory will be French, with a slight digression to embrace other modern composers. Mr. Schmitz gave a similar series of classes in the Columbia School of Music, Chicago, last winter, and attracted a very large clientele. So successful was he that some of those who studied with him came East to enjoy his instruction during the summer. The classes are open to the general public, and offer a rare opportunity to those interested in the recent art of musical France.

## Vanderpool "Writes for the Voice"

The very fact that day by day letters and programs reach the office of M. Witmark & Son proves that Frederick W. Vanderpool's "Values" is proving its value as a concert number of the highest type.

Helena Cassell says that "Values" won her from the start, and daily she is becoming more charmed with it.

Jessie Dean Moore calls it "a very choice composition" which she is using in her teaching with much success.

Clarissa Dveier writes: "Your songs are always highly appreciated by everyone who hears them."

Shella Fryer: "I think 'Values' is one of the most charming songs I have ever used. It is so original."

Mrs. R. W. Dunn: "It is a splendid composition and I have been singing it for six months. It takes fine, and I always receive a good hand with it."

William Saal: "I am glad to give 'Values' to my students."

Mme. Este Avery: "I have added your song to my personal as well as teaching catalogue of good songs."

Bertram T. Wheatley: "I congratulate you on your musicianly treatment of the songs which include melody, rhythm and proper accents, and the one thing many other composers fall down on—writing for the voice."

Josephine and Eugene Sullivan: "We find your 'Values' a very beautiful number and we both use it on our programs. It is most interesting because it is possible to feel the dramatic depth of the song."

## Summer Activities of George Hamlin

Since early in June, George Hamlin, the American tenor, has been conducting his summer school for singers at Lake Placid, N. Y. Mr. Hamlin has found his days well filled this summer—a busy morning in the studio, a game of golf in the afternoon, followed by more lessons and some earnest work in preparation for his next season's concerts. Every Sunday afternoon the musical talent of Lake Placid has gathered at the delightful impromptu musicales in Mr. Hamlin's charming Swiss chalet. Nor has this summer been bereft of its charity concerts. On August 22 the tenor gave a program with the Boston Symphony Septet in the Arden Theater of the Lake Placid Club, upon which occasion about \$1,500 was raised for the Carry On Club for disabled soldiers in New York City. On August 31 Mr. Hamlin organized and appeared in a very successful concert at Lake Placid for the benefit of the Lake Placid Welcome Home Celebration and the Musicians' Foundation of New York.

Mr. Hamlin ended his summer school on September 22, when he went to Pittsfield, Mass., to attend the festival there, and soon after to Worcester, where he is to appear as soloist at the Worcester Festival. Directly after leaving Worcester, the tenor hopes to spend a couple of weeks in rest at his mountain home before opening his New York studio. Mr. Hamlin will begin teaching in New York by the end of October.

## Werrenrath's Sixth Worcester Festival Date

Reinald Werrenrath's 1919-1920 season begins on September 27 with the Pittsfield, Mass., Festival, and in less than five weeks he will have made seven appearances, including two festivals. September 30 he sings in Burlington, Vt., and on October 8 he will make his sixth appearance at the Worcester Festival, where he will sing George Chadwick's "Judith" with Mme. Homer. October 13, in Toledo, Ohio, and October 15, in Dayton, Ohio, he will be heard in joint recital with Mabel Garrison. October 16 Mr. Werrenrath sings in Youngstown, Ohio; October 21 he appears in Scranton, Pa., with Albert Spalding; and October 23 and 24 in Wilkesbarre, Pa., and East Orange, N. J., again with Mabel Garrison. On October 27 the baritone will be in Hudson, N. Y., and on the 31st in Amherst, Mass.

## Splendid Musicians on Granberry Faculty

September 29 marks the opening of the fourteenth season of the Granberry Piano School at Carnegie Hall, New York. George Folsom Granberry is the director of the school, and the faculty for the coming term will also include Dr. Nicholas J. Elsenheimer, Glenn C. Clement, Annie G. Hodgson, Marion Mount, Anna Zemke Turner, Helen Jalkut, Alice Ives Jones, and Mrs. C. M. Claire, secretary.



**Mme. Georgia Hall Quick**  
 Concert Pianist

Recently Soloist with the

New York Symphony Orchestra  
 Chicago Symphony Orchestra  
 St. Paul Symphony Orchestra  
 Milwaukee Symphony Orchestra

writes as follows of the

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Very truly yours,

(Signed) Georgia Hall Quick

### Cincinnati Conservatory Activities

Many who have followed with interest the progress of Carl Schiffeler, pupil of Dr. Lulek and of Ralph Lyford's opera class, will be pleased to hear of his splendid debut in the role of Mercutio ("Romeo and Juliet") at Ravinia Park, Chicago, under the name of Charles Mareau. The management at once made him a flattering offer to sing leading baritone roles next summer.

Also Ralph Lyford, by the way, is the newly appointed conductor of the school orchestra for 1919-20 so admirably developed under the guidance of Pier Adolfo Tirindelli. Mr. Lyford returned recently from New England where he spent the summer at his cottage. He brought with him several scores that will prove attractive novelties for his orchestral concerts. He is planning his fourth concert as a choral evening. At least one American composition will figure on each program.

The Conservatory Orchestra assembled last week (unusually early in the season), all of the old members returning and several new members of talent being added. Herbert Silbersack, the gifted young violinist, takes the concertmaster's chair this winter.

Flora Mischler, graduate from the vocal class of John A. Hoffmann, of the Cincinnati Conservatory of Music, has accepted the position of teacher of vocal culture in the University of Oklahoma, at Norman.

The unlooked for enrollment at the Cincinnati Conservatory of Music has necessitated increasing the teaching force by several departments. The faculty of the school of violin has been strongly augmented by the engagement of the virtuosi, Nico Poppeldoff, of Belgium, and Haig Gudenian.

Mme. Wiesike (nee Lillian Adams), of Indianapolis, has become a member of the vocal faculty of the Cincinnati Conservatory of Music. She has toured Continental Europe and America, winning distinctive prestige and high encomiums as an artist of superior qualifications.

The ensemble department of the Cincinnati Conservatory of Music, under the conductorship of Karl Kirksmith, has opened with satisfactory encouragement as to numbers and talent. His ideas are, primarily, to inculcate a love for ensemble work, familiarity with the best ensemble literature, and a working knowledge of the individual earmarks and peculiar characteristics of master composers of chamber music.

### Elizabeth Wood Again to Tour South

Elizabeth Wood, contralto, opens her season with a recital at the Centenary Collegiate Institute, Hackettstown, N. J., on September 26. A Southern tour will again be included in Miss Wood's bookings, also a second New York recital at Aeolian Hall in the spring, and a first Chicago recital while on Western tour. During the summer, spent at Silver Lake, N. Y., Miss Wood prepared some very interesting programs.

### Fay Foster Composing a New Operetta

"Yes," said Fay Foster, in reply to an inquiry, "my first vacation is about ended and I shall resume my regular classes in vocal instruction, interpretative singing, dramatic art and composition the end of September. I anticipate the busiest season I have ever had. I have a number of pupils' concerts already planned, and hope to close

the season with a presentation of my own operetta, using only my pupils to interpret it."

Upon expressing surprise that she had written an operetta, she replied that it was as yet "only in the making. But with good luck I can have it finished before Christmas, and then—high ho! for the pleasant task of teaching it. I shall really enjoy that."

### New York to See New American Ballets

The New York office of the Chicago Opera Association, in charge of John Brown, the Eastern representative of that organization, has just sent out a preliminary notice of the New York season at the Lexington Theater which will last for five weeks beginning January 26, 1920. The entire list of novelties already announced in these columns for Chicago will also be produced in New York, including "Aphrodite" (Camille Erlanger), "Madame Chrysanthème" (André Messager), "La Nave" (Italo Montemezzi), "Il Tabarro," "Soeur Angelica," "Gianni Schicchi" (Puccini), "Rip Van Winkle" (Reginald De Koven), and "Love for the Three Oranges" (Serge Prokofieff). In addition to these, New York is also to see the two new American ballets—"the Birthday of the Infanta" (John Alden Carpenter), staged and directed by Adolph Bolm, and "Boudour" (Felix Borowski), which will be put on by Pavley and Oukrainsky. The conductors of the season, besides Cleofonte Campanini himself, are to be Gino Marinuzzi, who will conduct both French and Italian works, and Louis Hasselmann and Marcel Charlier for the French operas. Teofilo De Angelis will be the other Italian conductor in place of Sturani.

The advance subscription sale has been very large again this year and the indications are that by the time the box office opens there will be only a limited number of seats for individual performances.

### Society for the Publication of American Music Announces Plans

The newly formed Society for the Publication of American Music has issued the following notice:

"The Society for the Publication of American Music, at the first meeting of its directors, selected an advisory music committee, consisting of musicians representing all phases of chamber music—the conservative and modern—the executant, the composer, the conductor. The members are the following composers and artists, prominently associated with chamber music in America: Georges Barrère, Harold Bauer, Adolfo Betti, George W. Chadwick, Rubin Goldmark, Hugo Kortschak, Frederick A. Stock and Deems Taylor.

"Unless directly accepted by the board of directors on the recommendation of the advisory music committee, and because of their proved intrinsic merit, the compositions will be selected for publication by the method announced below. The American composer will be publicly invited to submit works, hitherto unpublished, to the society.

"The compositions, unless obviously unmusicianly or not in the class of compositions sought for by the society, will be examined by the committee above named, whose immediate duty it will be to select from the group, but without stating a preference, the compositions really meritorious and well worthy of publication, and report them to the board of directors. At a later joint meeting



Photo by Illustrated News

ELIAS BRESKIN,

The Russian violinist, will be one of the artists who will give a concert at the Academy of Music, Brooklyn, on Sunday, January 11, the proceeds of which will be devoted to the needs of the Brooklyn Hebrew Home and Hospital for Aged.

of the advisory music committee and the board of directors, a private hearing of the selected compositions will be given, and the final decision made as to those to be published during the current season.

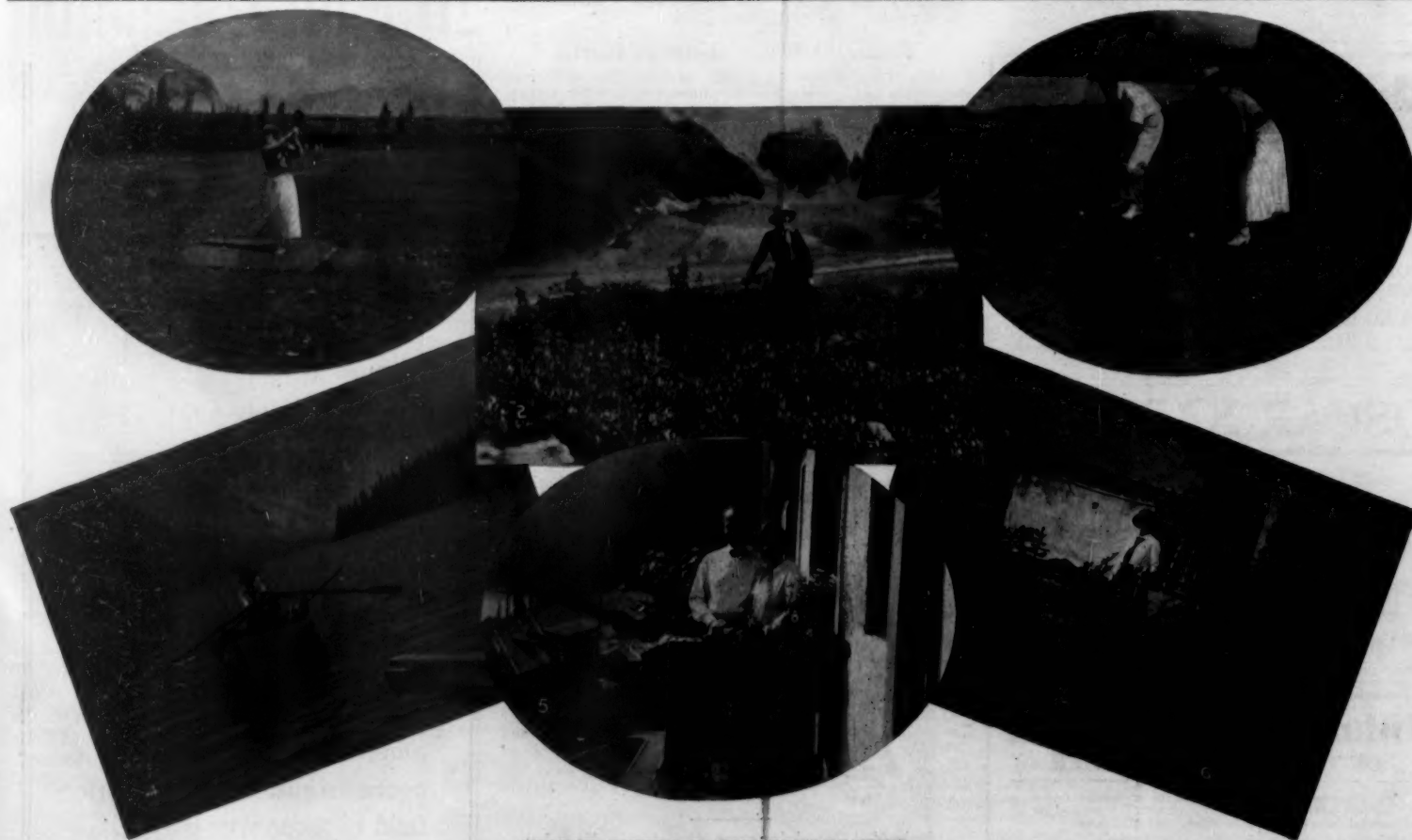
"The compositions naturally must be submitted without the name of the composer on them, or any indication by which the personality of the author could be known to the committee or board of directors; they are to be marked with some device for later identification, and accompanied by a sealed envelope, bearing the device of identification, and enclosing the name of the composer, as well as some proof of authorship. It is also proposed, when the selections have been finally made, that, if practicable, a public hearing of the chosen compositions shall be given to the members of the society, and before publication has been undertaken.

"Composers are invited to submit compositions for the selection for the season 1919-1920. They will be received by the secretary on behalf of the society, until November 15, 1919.

"The Society for the Publication of American Music was recently incorporated and has sent its announcements throughout the country. The society is not endowed, but depends on the membership dues to accomplish its work of publication. The chief purpose is stated in this quotation from the articles of incorporation:

"The particular objects for which the corporation is to be formed is to publish, distribute and promote the performance of the best compositions of chamber music, orchestral and other music written by citizens or residents of the United States of America.

"Further information, if required, and details relating to membership in the society, may be obtained from the secretary, William Burnet Tuthill, 185 Madison avenue, Room 1608, New York."

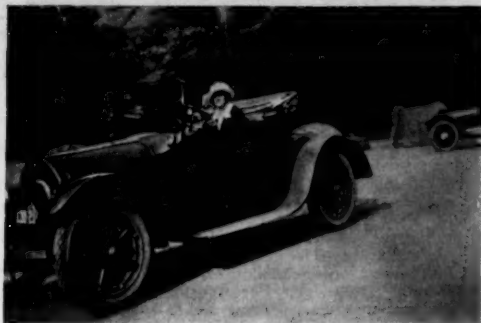


HEMPEL REVELS IN CANADIAN ROCKIES.

Finds rest and inspiration in wonderful playground of the clouds. (1) A miss is as good as a mile. The only picture ever published of a prima donna scaring. She will drive the ball over the highest peak of the Canadian Rockies—next time. (2) A glacier a day makes the dog days seem gay! At the end of a hard day's climb, Hempel is ready to go over the top and add one more peak to her mountain achievements. Speaking of dog days, the blur in the lower left hand corner is Pitti, wagging his tail in glacial joy. (3) "There's a Long, Long Trail a-Winding," and the chances are that Zo Elliott will be the runner-up when the charming singer of his song reaches the end of the golf links trail at Banff. (4) "The Daughter of the Regiment" knows how to paddle her own canoe—if it is a row boat. Hemmed in by the forest primeval and the ageless glaciers, she explores Moraine Lake, ten miles from lovely Lake Louise. (5) Hempel exchanges "The Last Rose of Summer" for a hundred daisies. A moonlight scene at Lake Louise. Miss Hempel and her husband, W. B. Kahn, on the veranda of their chateau, 6,000 feet nearer heaven than New York is. (6) Collecting wood for a tea party where the air is like wine! Music by the murmuring vines. The hostess is trilling for matches. The lean-to provided a lodging for the night before. Consolation Valley lies glistening in the sunshine far below.

**Farrar's Fall Tour Covers Six States**

Amparito Farrar, who has divided her summer between motoring, golfing, and bathing, in various summer resorts, has returned to New York City to prepare for her forthcoming busy concert season. Several tours have been booked for the soprano, among them an early fall trip of eighteen cities through six States—Indiana, Ohio, Michigan, Kentucky, West Virginia and New York. The extension of the trip, which originally included but half the number of dates, forced Miss Farrar to postpone her Aeolian Hall recital from October until after her midyear tour in January. Contracts have been signed for her appearance in recital or joint recital in six Indiana cities—Indianapolis, Goshen, Ft. Wayne, Richmond, Kokomo, and Logans-



AMPARITO FARRAR,  
Motoring through the mountains.

port; three Illinois cities—Chicago, Rockford, Jonesville; two appearances in Kentucky—Lexington and Bowling Green; two in Ohio—Cleveland and Chillicothe, and three in New York State—Albany, Utica and Binghamton.

**Elman at Hippodrome September 28**

Mischa Elman's first concert of the season in New York City will be held at the New York Hippodrome on Sunday evening, September 28. This will be Elman's first concert in two years at the New York Hippodrome as the only soloist. He appeared at the popular playhouse twice last season, but then he appeared with other combinations.

Tonic, technic, temperament, intelligence, artistry, musicianship are all combined in Elman's work. As some of his critics say: "He is one of the most popular, and the reason is that Elman touches the hearts of everyone. He plays from his heart as well as his head, and his heart is a generous one. No one can sit unmoved when he plays the 'Ave Maria' of Schubert or the Bach air for G string."

He spent a whole summer, practically, to arrange a program for this coming recital which will rouse the audience. Elman has a soft spot in his heart for New York audiences, and he always tries to please them, for it is New York which has adopted him as one of its own.

Time and again the New York Hippodrome, by far the largest seating capacity house in the city, was too small to accommodate an Elman audience, and it is feared that a great number who will fail to provide themselves with seats early will miss the great treat of hearing him in an extraordinary prepared program.

Seats are now on sale and can be procured at Hurok's Musical Bureau, 220 West Forty-second street, as well as by mail order. The sale at the box office opens on Monday morning, September 22. Josef Bonime will be Mr. Elman's accompanist.

**Evening Telegram to Give Free Concerts**

Mischa Appelbaum, director of the Evening Telegram Concert Club, has made arrangements to give a series of free concerts throughout the city, admission being by a coupon which will appear in the Evening Telegram.

The first of these concerts, for children, was held at the Rialto Theater on Saturday morning, September 20. Hugo Riesenfeld, director of the Rivoli and Rialto Theaters, has made it possible to give these children's concerts on Saturday morning by donating the services of Erno Rapee and Firmin Swinnen, conductor and organist, respectively. The soloists of the concert were Harry Bush, the juvenile violinist, and Jerome Rappaport, a seven year old pianist. A fine "movie" show was also given.

The first concert for older people was held at Carnegie

Hall on the following Sunday afternoon, the soloists being Edith Zola Friedman (pianist), Idelle Patterson (soprano), and Maximilian Pilzer (violinist), accompanied on the piano by his sister, Rose Pilzer. Mr. Appelbaum discussed "America, the Future Music Center of the World."

**Auer and Seidel Have Narrow Escape on Yacht**

On September 15 Prof. Leopold Auer, who has been spending the time at Lake George, N. Y., since he finished his master class at the Chicago Musical College, went out for a sail in a private steam yacht with a number of his party, including his niece and assistant, Mme. Bogutskaya, Toscha Seidel, his mother, Tatjana Seidel, and his brother, Wolodja. Maia Bang, a Norwegian violinist, who came here to prepare pupils for Professor Auer, was also with the party. It was a beautiful evening when they started out, about 6 o'clock, with a light wind. Within half an hour, however, one of those terrific wind storms, so common in the mountains, suddenly came up, and the little yacht began to pitch in an alarming manner. The passengers, who were seated in arm chairs on the deck, had the greatest difficulty in keeping themselves upright. Mme. Stein, in fact, was thrown to the deck, and the others were pitched and tossed against each other in a

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most uncomfortable and dangerous manner. Professor Auer, notwithstanding his great age, was the coolest of the party, and although fully realizing the danger of the small yacht in the veritable tornado which had risen, did his best to calm the women. Toscha Seidel, forgetting all personal danger, turned to help the captain and engineer in every way possible. Through the clever management on the captain's part the boat was finally brought safely in the lee of the land and made fast to a dock, and the whole party got out, wet to the skin, but thankful indeed to escape with their lives. There were hearty thanks for captain and engineer, and the captain in turn was most hearty in thanking the young violin virtuoso for the splendid help which he had rendered. He declared that in all his experience he had never seen so severe a storm on the lake come up so unexpectedly.

**Estelle Stamm-Rodgers Actively Engaged**

Estelle Stamm-Rodgers, contralto, sang recently at a musicale given at the home of Dorothy Johnstone-Baseler, harpist, in Ventnor, N. J. Mrs. Rodgers sang the "Agnus Dei" of Bizet, with the accompaniment of Mrs. Baseler, harp; Elizabeth Bundy-Culbert, violin, and Mrs. Herbert

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Robert Gundersen, Second Violin  
Alma La Palme, Violoncello  
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Hans Ebell, Pianist

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W. Hemphill, piano. She is singing regularly in the Temple and First Presbyterian Church, of Atlantic City.

Recently, Evelyn Quick-Tyson, organist of the last mentioned church, gave a musicale, when Mrs. Rodgers' program was as follows: Aria from "Samson and Delilah," in French; aria from "Sapho," in French; aria from "Rinaldo," in Italian, and three songs—"Eili, Eili," in Yiddish and Hebrew; "Christ in Flanders," in English, and "The Swan," Grieg.

**"Liebestraum" Arranged for Ballet at Rivoli**

Hugo Riesenfeld had Liszt's "Liebestraum" arranged as a ballet by Adolf Bolm and it is being danced at the Rivoli Theater this week by Nina Derouginaska, Nancy Lee and Marshall Hall in a special setting. The orchestra, under the direction of Erno Rapee and Joseph Littau, plays "The Dance of the Hours," from "La Gioconda," and the soloists are Emanuel List and Gladys Rice, who sing Thomas Laynes Bayley's song, "Long, Long Ago," arranged as a duet by Edward Falck. Firmin Swinnen renders Dupont's "Convent Bells" as an organ solo.

At the Rialto Theater the orchestra, led by Hugo Riesenfeld and Nat W. Finston, plays the "Tannhäuser" overture and a selection from Jerome Kern's "Nobody Home." Greek Evans is the soloist and is heard in Trotter's song, "The Tramp," while the organ solo, contributed by Arthur Depew, is Guilmant's "Marche Religieuse."

**Howell's Aeolian Hall Debut November 5**

Dicie Howell, the young American soprano, who made a pronounced success in recital and oratorio throughout several tours last season, has returned to New York City for the winter, where she will make her headquarters at 320 West Eighty-fourth street.

Miss Howell spent the summer months resting at Virginia Beach, Va., and on her Southern plantation



DICIE HOWELL,  
In the surf at Virginia Beach, Va.

home in Edgecombe County, N. C., although she was forced to break into her vacation five times in order to fill engagements at two universities and at the Lewisohn Stadium, in New York. In July she was heard in a recital at the University of North Carolina, and again later as soloist in "The Holy City." There were two appearance also at Columbia University in August, when the soprano sang in "The Messiah" and Horatio Parker's "Dream of Mary."

Miss Howell's Aeolian Hall debut will be made Wednesday, November 5.

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## A. Y. Cornell Summer School Attracts

## Students from Distant Points

Elizabeth Pruitt, an advanced pupil of A. Y. Cornell, during the latter's summer school session at Round Lake, N. Y., was heard in a fine recital on August 8. Miss Pruitt's program was well arranged to cover the various styles including as it did: "Pur dicesti," Lotti, 1667-1746; "Amarilli," Caccini, 1546-1614; "Pastoral," Varcini, 1685-1750; "L'Heure Delicieuse," Staub; "Les petites Communicantes," Fourdrain; "Hautise d'Amour," Szulc; "Pace, Pace, Mio Dio," from "La Forza del Destino," Verdi; a group of "Lonesome Tunes" collected by Howard Brockway and Loraine Wyman; "June," Thayer; "The Springtime of the Year," Rusk; "Homing," Del Riego, and "Didn't it Rain," a negro spiritual arranged by Burleigh. Helen Steele accompanied.

Miss Pruitt, who possesses a dramatic soprano voice of much richness and volume, was excellently received and

gave those who listened to her much pleasure. Incidentally, she reflected great credit upon the teaching principles of Mr. Cornell, who has turned out a goodly number of artistic singers, among them being Forrest Lamont,



Photo by Grace Salon of Art, N. Y.

ELIZABETH PRUIT.

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Every season the Cornell summer school attracts a large class, but this last eclipsed all previous ones. The conditions under which the students worked were ideal and when the last days drew near it was with a feeling of regret that the young singers prepared to leave. Among those who spent the summer with Mr. Cornell were:

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During the season the pupils were heard in several recitals, one on August 1 and another on the 15th. On August 3, Rossini's "Stabat Mater" was given with Lillian Shephard Willis, J. Roy Willis, Minna J. Gaudry, George L. Craig, Walter J. Smythe, Elizabeth Pruitt and chorus participating. Helen Steele was at the organ. Haydn's "Creation" was presented on August 10, the soloists being Lillian Shephard Willis, J. Roy Willis and George L. Craig. Forrest Lamont, Stella Norelli, Hans Kronold (cellist), and Helen Steele (pianist), combined their efforts on July 25 and the result was another enjoyable concert.

Mr. Cornell resumed his fall session at his Carnegie Hall studios on September 15 and on the first of the coming month he will take up his duties as organist and musical director of the Church of the Pilgrim in Brooklyn.

## Big M. T. N. A. Convention

Attendance Expected

The list of attractions for the Music Teachers' National Association meeting at Philadelphia, December 29, 30 and 31, is still growing in size and interest. From word already received, the attendance this year promises to be the largest in the recent history of this organization. At the "get-together" informal dinner on Monday evening, J. Lawrence Erb, of the University of Illinois, will preside; the speakers will be Theodore Presser, of Philadelphia; George W. Pound, manager of the Music Industries Chamber of Commerce of the United States; Dr. John McE. Ward, president of the Philadelphia Organ Players' Club; Arthur L. Manchester, of Mexico, Mo., and James Francis Cooke, editor of The Etude. At the voice conference on Tuesday afternoon, papers will be read by Henry Gordon Thunder, Philip H. Goepf and Nicholas Douthy, of Philadelphia, and Leon R. Maxwell, of New Orleans. At the community music conference on Wednesday afternoon, the participants will be Holmes Cowper, of Des Moines, Ia.; Anne McDonough, of Philadelphia; George Oscar Bowen, of Flint, Mich.; Henry D. Tovey, of Fayetteville, Ark., and R. C. McCutchan, of De Pauw University, Indiana. Plans are being made for the members and delegates to visit the Presser home for retired musicians in Germantown, but with this exception the activities of the meeting will center about the headquarters, all sessions being held in the Hotel Adelphia. Preliminary announcements and all information regarding the M. T. N. A. may be had on application to the secretary, William Benbow, 825 Elmwood avenue, Buffalo, N. Y.

## Dr. Elsenheimer's Outlook for Coming Season

Dr. Nicholas J. Elsenheimer, the renowned composer and pedagogue, will resume his activity as teacher of the piano department of the College of the Sacred Heart, Manhattanville, early next week. A large enrollment of piano students awaits the opening of the Granberry Piano School to avail themselves of the advantages offered at this institution by the benefits to be derived from Dr. Elsenheimer's instruction.

Dr. Elsenheimer has been greatly benefited by his sojourn in Belmar, N. J. He had a good rest, but could not abstain entirely from some activity. He participated in a concert arranged for the benefit of the Roman Catholic Church in Belmar, assuming the responsibility of accompanying such artists as Charles Hackett, tenor of the Metropolitan Opera Company, and Mrs. Weed, soprano. Both these singers were charmed by the work of their accompanist. A handsome sum resulted from the co-operation of these eminent musicians.

## Votichenkos Are Entertained in Baltimore

Mr. and Mrs. Votichenko have just returned from Baltimore where they were entertained by Frederick and George Steiff. While there Mr. Votichenko was invited to inspect the factory and was deeply interested in the technic of piano making. He expressed sincere appreciation of the sustained vibrations which are a particular characteristic of the Steiff piano, a quality which Votichenko compared to the resonant aftertones of the tympanon.

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### GOTHAM GOSSIP

Capouilliez Returns to Philadelphia Church Work—  
Florence Otis in White Mountain Concert—Hans Kronold Makes Hit in Middletown—Rosa Linde Takes Up Season's Work—Frances Eddy to Be St. John's Organist—Hubert Linscott Engaged at Malkin School—Jacques Malkin Joining Malkin School—Patterson Home School Reopens—Breil Conducting at Cohan Theater

F. Reed Capouilliez, precentor and baritone soloist at the Second Baptist Church, Germantown, Philadelphia, Rev. Charles Hastings Dodd, D. D., pastor, resumed his excellent and responsible position at the church on September 7, when he sang solos by Gounod and Fagge, also a duet, "The Crucifix," with Mrs. Wilt, the soprano soloist.

During the summer Mr. Capouilliez was precentor at Grace M. E. Church, New York, where Charles Leech Gulick was the organist. He also sang at several prominent resorts during July and August, and is enjoying increased reputation because of the good work he invariably does.

#### FLORENCE OTIS IN WHITE MOUNTAIN CONCERT.

Carl M. Roeder's annual concert in August at North Conway, White Mountains, had some notable talent. Florence Otis was the soprano soloist for this concert, which was given as a benefit for the Memorial Hospital. Will C. Macfarlane, formerly municipal organist at Portland, Me., was another soloist. Of Mrs. Otis' singing the North Conway Reporter said:

Florence Otis is no stranger to this part of the country, and her rich soprano voice has thrilled large audiences before. Her reappearance gave much joy to her many friends.

#### HANS KRONOLD MAKES HIT IN MIDDLETOWN.

The Middletown, N. Y., Herald devoted a column of space to a recent concert by the New York Concert Ensemble, of which Hans Kronold, the cellist, is founder. Excellent artists form the personnel of this combination, and the paper comments on the splendid success for all concerned. Mr. Kronold's playing was referred to as follows:

Hans Kronold, a cellist whose ability is recognized from New York to San Francisco, made the hit of the evening. Kronold's first rendition, the Andante by Martini, and the "Witches' Dance" composed by Kronold himself drew uproarious applause. The spontaneity with which the audience caught every change in mood interpreted by Mr. Kronold on his instrument was the delight of the artist.

#### ROSA LINDE TAKES UP SEASON'S WORK.

Rosa Linde, the well known contralto and teacher, is again busy with the season's work. Her extensive tour to the Pacific Coast as contralto of the Nordica Concert Company brought her national reputation. This was continued in the person of her only daughter, Nellie Wright, whose career was a brilliant one, followed by marriage to a prominent business man of Morristown, N. J., since which time she has withdrawn from public work.

#### FRANCES EDDY TO BE ST. JOHN'S ORGANIST.

Frances Eddy has been appointed organist of St. John's Episcopal Church to fill the vacancy caused by the resignation of Mildred Till. Miss Eddy prepared herself under F. W. Riesberg, and acted as substitute at the latter's organ during his summer vacation. She is conscientious, ambitious and capable and comes from a family of musicians, of whom her sister, Madeline Eddy, is well known as a violinist and woman's orchestra conductor.

#### HUBERT LINSCHOTT ENGAGED AT MALKIN SCHOOL.

Hubert Linscott, who has achieved a distinct reputation in voice culture methods, has been specially engaged for the voice department at the Malkin Music School. He is an artist who is thoroughly familiar with his field, and an unusual teacher, possessing exceptionally the faculty of imparting his subject matter in a clear and concise manner. Mr. Linscott has a most extensive repertory, which includes concert, oratorio and operatic works.

#### JACQUES MALKIN JOINING MALKIN SCHOOL.

To those acquainted with European artists of note, Jacques Malkin needs no elaborate introduction. He is a violinist of rare attainments and a teacher of high repute. Mr. Malkin has been affiliated with the Société des Instruments Anciens, of which Camille Saint-Saëns is the honorary president, in its concert tours throughout Europe, and is widely known in musical circles in this country. He will arrive from France to join the Malkin Music School this month.

#### PATTERSON HOME SCHOOL REOPENS.

Elizabeth Kelso Patterson has returned from her summer's vacation vigorous and amiable as ever and renewed instruction at the Patterson home for music students on September 15. Coaches for opera, concert and oratorio are connected with the school. Some of her pupils have made decided successes in concert and church singing, and at least one of them has the ambition to become an opera singer, being a student at the Aborn Opera School.

#### BREIL CONDUCTING AT COHAN THEATER.

Joseph C. Breil, who came into notice as the composer of the expressive song, "The Song of the Soul," and later added to his fame by writing the music for the photoplays, "Birth of a Nation," "Intolerance," and "The Legend," is now conducting his own music for "The Lost Battalion," presented at George M. Cohan's Theater. A recent hearing of this music brought the present writer very great enjoyment, for it is all made to fit every incident of the well known fracas in which Lieut. Col. Charles W. Whittlesey and his battalion figured. Much of the music is original, but Mr. Breil does not hesitate to borrow from Tchaikowsky, Wagner and others as demanded. It was interesting to make the acquaintance here of Private Abraham Krotoshinsky, who successfully acted as messenger from the beleaguered forces to the main body of Americans after thirty-seven others had been disabled or killed.

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## Montemezzi Coming to United States to Hear First American Production of His Opera "La Nave"

TO BE PRODUCED BY THE CHICAGO OPERA ASSOCIATION WITH COMPOSER'S HELP—ROSA RAISA IN CHIEF ROLE—F. WIGHT NEUMANN TO PRESENT NOTABLE ARRAY OF ARTISTS—COLLEGE ITEMS AND MUSICAL NOTES

Chicago, Ill., September 20, 1919.—Impresario F. Wight Neumann will open his season at the Auditorium Theater on Sunday afternoon, October 12, with a concert by Geraldine Farrar, assisted by Arthur Hackett, tenor, and Rosita Renard, Chilean pianist. Other artists to be presented by Mr. Neumann are Joseph Bonnet and Clarence Eddy, organists; Harold Bauer, Leopold Godowsky, Carolyn Willard, Hazel Harrison, Marie Hoover Ellis, Arthur Rubinstein, Silvio Scionti, Henriot Levy, Rudolph Ganz, Percy Grainger, Serge Prokofieff, Cecil Lipschultz, Guimar Novaeas and Ossip Gabrilowitsch, pianists; Fritz Kreisler, Isolda Menges and Toscha Seidel, violinists; Cecil Fanning, baritone; Frieda Hempel, soprano; Pablo Casals and Hans Hess, cellists, and Enrico Caruso, tenor.

### MONTEMEZZI TO HEAR HIS OPERA IN CHICAGO.

Italo Montemezzi, composer of "Amore Dei Tre Re," will come to Chicago for the first American production of his new opera, "La Nave." Maestro Campanini, being most enthusiastic about the score and the intensive action of the drama, has prevailed upon Montemezzi to help with the premiere here, and Rosa Raisa, who is to create the role of Basiola, has been studying with the composer at Milan this summer. It is confidently predicted that this darkly tragic masterpiece will prove one of the sensations of the coming winter. It is based on the poem by Gabriello d'Annunzio, and symbolizes the early struggles

and early successes of the Venetian state. It was given its world's premiere at La Scala, Milan, last November.

### ARTHUR BURTON RETURNS FROM VACATION.

After a most enjoyable vacation spent at Lake Placid, N. Y., Arthur Burton, the prominent Chicago vocal teacher and coach, has resumed his activities in his Fine Arts Building studio, where he found an exceptionally large class awaiting his return.

### A BUSY SIBYL SAMMIS MACDERMID STUDENT.

Merlyn Pococke, contralto, from the studio of Sibyl Sammis MacDermid, assisted by Seneca Pierce, composer-pianist, will appear in the Barnum Recital Hall, Fine Arts Building, Monday evening, September 29. Immediately following the recital these artists leave for London, Canada, where the same program will be repeated in the principal concert hall there.

### WESTERVELT BACK IN CHICAGO.

Five or six weeks of rest and enjoyment in northern Michigan have brought Louise St. John Westervelt back to her studio looking the picture of health and well prepared for the busy season ahead of her. This prominent vocal teacher will again this season present many of her talented students in concert and recital.

### MAE GRAVES ATKINS IN DEMAND.

There is much demand for the services of Mae Graves Atkins, the gifted Chicago soprano. A few of her earlier dates are as follows: A recital at Rockford, Ill., September 26; at the Mendelssohn Club of Rockford with Hans Hess, the Chicago cellist, and at the Freeport Woman's Club, November 8.

### FEDERATION RE-ESTABLISHES BRUNO STEINDEL.

Bruno Steindel has been re-established in the estimation of musicians as a loyal citizen of America by the action of the Federation of Musicians in inviting him to return to that organization. It is now believed that the distinction won by him as an artist in the Chicago Symphony Orchestra for many years will be intensified by an eager public where his art and cello have not been heard.

### CHICAGO MUSICAL COLLEGE ITEMS.

When General Pershing attended the performance of "The Follies" in New York last Saturday he sought out Flo Ziegfeld, the manager of that production. "Please," said the General, "send a special message from me to your father, Dr. Ziegfeld, remembering me to him. My sister received her musical education at the Chicago Musical College, where she was a pupil of Dr. Ziegfeld."

"May Pershing," says Dr. Ziegfeld, "was an admirable pupil. When she graduated from the college she won a gold medal. We are proud of her as well as of her great brother." That Miss Pershing has a soft spot in her heart for her alma mater and for its president emeritus was made clear on Saturday, when she made a special visit, in company with General Pershing's little son, to the Chicago Musical College.

Sixty free scholarships were competed for and awarded in the Chicago Musical College last week. The Alfred M.



### OLD FRIENDS AND A NEW ONE.

The familiar four of the Flonzaley Quartet are seen in this photograph, taken at Lake Placid, N. Y., surrounding an old friend who has just arrived from Italy, Rosario Scalerò, the distinguished Italian composer and violinist. Signor Scalerò is in this country for the first time, and will teach during the coming season at the Mannes School of Music, New York, where he will have a course in composition and another one of special interest upon the Italian art of the violin. In his youth a violin pupil of Wilhelmj, and a composition pupil of Mandelsteyn, he has been for many years past the head of the Scalerò Quartet in Rome. The Flonzaley Quartet played a composition of his last season, and a motet for the unique combination of string quartet and string orchestra is a novelty which will be heard in America during the coming season.

Snyder scholarship was won by Jane Anderson. So greatly was Mr. Snyder impressed with the talent disclosed by the applicants for scholarships in the vocal department that he offered a special scholarship in the vocal as well as in the piano department. In the former the award was given to Solidad Rindon, of Mereda, Mexico. The Bosley vocal scholarship was won by Irene Dunne, of Madison, Ind.

Clarence Eddy, who was one of the guest teachers during the summer term and whose lesson periods were entirely filled with students of the organ from all parts of the country, has been added to the regular faculty of the college. Mr. Eddy will undoubtedly exercise a great influence upon the development of organ playing in the Middle West by his work in the Chicago Musical College.

### NOTES.

A musical program of exceptional merit was given at the 11 o'clock service at St. Mary's of the Lake Church a few Sundays ago under the able direction of Katharine Robinson, organist and director. Saint-Saëns' "Ave Verum," one of the numbers rendered by the choir, was exquisitely done.

Mrs. Calvin A. Whyland, vice-president of the Cordon Club and past president of the Musicians' Club of Women, will entertain the Braille Music Club at its first social meeting of the season on Thursday, September 25, at the home of the president, Mrs. Joseph G. Davis.

JEANNETTE COX.

### Annual Prize Anthem Competition Announced

The annual competition for the Clemson Gold Medal (value \$50) and an additional prize of \$50 given by the H. W. Gray Company (agents for Novello & Co.), is announced under the following conditions. The competition is open to all musicians residing in the United States or Canada, whether members of the guild or not.

The prizes will be awarded to the composer of the best anthem submitted, provided it is of sufficient all around excellence. The text, which must be English, may be selected by the composer, but the anthem must be of reasonable length (six to eight printed pages of octavo), and it must have a free accompaniment. Only one anthem may be submitted by each competitor, and a successful competitor shall not be eligible for re-entry.

The manuscript, signed with a nom de plume, or motto, and with the same inscription upon a sealed envelope containing the composer's name and address, must be sent to the general secretary, 90 Trinity place, New York, not later than December 1, 1919, and, to insure return of manuscripts, stamps should be enclosed.

The successful composition becomes the absolute property of the guild, and shall be published by the H. W. Gray Company. The adjudicators will be Walter J. Clemson, M.A., A.G.O.; R. Huntington Woodman, F.A.G.O., and Samuel A. Baldwin, F.A.G.O.

### Elman Now a Police Captain

Police Commissioner Richard E. Enright made Mischa Elman, the celebrated violinist, a captain of the Police Reserves. This distinction was conferred upon Mr. Elman for the benefit concert at which Captain Elman played for the Police Fund.

### John Prindle Scott Returns to New York

John Prindle Scott returned to the metropolis after having spent a very enjoyable vacation in the north of Michigan and in New York State. Among the many new songs from the pen of this popular composer is "To an Old Love," published by G. Schirmer, Inc., which will soon be issued.

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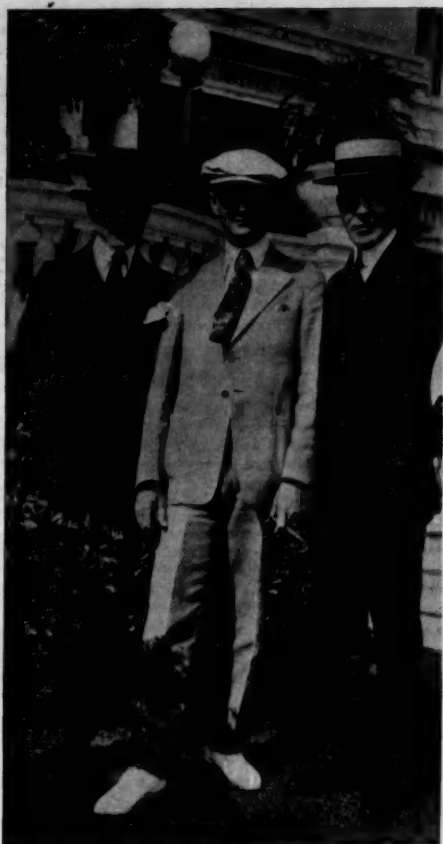
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The accompanying snapshot taken in Hollywood, Cal., shows Sam Fox in the center with Carl Yaeger, of the John Church Company, on the left, and Harry Neville, manager of R. W. Heffelfinger, at the right. The Sam Fox Publishing Company, of Cleveland, has been growing so rapidly that Thomas J. Donlan was recently added to the business staff and will represent the company in the East. Mr. Donlan has many years of experience back of him and has been identified with a number of leading American music houses. He will devote his efforts principally to New York, Boston and Philadelphia, while Frank Pallma, Jr., will make the other Eastern cities. Sam Fox and his brother, Harry, will, however, be frequent visitors to the metropolis. The former and Russell O. Weiss will take charge of the Western interests.

### SOUSA'S BAND TO OPEN FULL SEASON OF PITTSBURGH CONCERTS

#### Philadelphia Orchestra to Give Series of Concerts—Many Notable Artists Engaged—Notes

Pittsburgh, Pa., September 18, 1919.—Pittsburgh's concert season will have its formal opening September 26, when Sousa's Band will give two concerts, one in the Nixon Theater and the other in the Syria Mosque. These concerts are under the management of May Beegle, whose announcements for the 1919-1920 season include two notable series in Pittsburgh and one in Sewickley. Orchestral concerts take first rank as principal musical events, and the Pittsburgh Orchestra Association, represented by Miss Beegle, will sponsor five evening and five matinee concerts by the Philadelphia Orchestra, Leopold Stokowski, conductor, to be given at Syria Mosque on the following dates: November 19-20, December 12-13, January 16-17, February 20-21 and March 19-20. Subscriptions for this series exceed any previous season in the history of the organization and the popularity of the orchestra has gained the patronage of many residents in the surrounding towns. An encouraging evidence of musical interest is the patronage of the students of the public schools. Over 1,000 students hold season tickets for the matinee concerts, and an analytical study is made of each program in advance of the concert. The opening concert in the orchestral series will feature Margaret Matzenauer as soloist. This will be Mme. Matzenauer's first appearance in Pittsburgh, and her coming is awaited with unusual interest. Other soloists include Alfred Cortot, Jacques Thibaud and Harold Bauer.

An extra concert in the orchestral series will be given by the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, on February 4.

The other course managed by Miss Beegle includes Geraldine Farrar and company on October 23, Rachmaninoff on November 6, Frieda Hempel, Merle Alcock and Carl Webster on November 20, the Boston Symphony Orchestra on December 8 and Kreisler on January 15. These concerts will be given at Carnegie Music Hall.

The Sewickley concerts, to be held at the Edgeworth Club, include Harold Bauer, Jacques Thibaud and the Rich Quartet.

Special concerts during the season under Miss Beegle's management will be Rosa Ponselle and Riccardo Stracciari, Luisa Tetrazzini, John O'Sullivan, Josef Rosenblatt, Ysaye and Elman, the Isadora Duncan Dancers, and the St. Cecilia Orchestra, coming to this country under the auspices of the Royal Italian Government.

#### NOTABLE LIST OF HEYN RECITALS.

Under the management of Edith Taylor Thomson, the Heyn recitals will be as follows: October 30, at Syria Mosque, Scotti Grand Opera Company; November 14, Josef Hofmann, pianist; December 15, Hipolito Lazaro, tenor, and Hulda Lashanska, soprano; early in January, 1920, Emmy Destinn; January 30, Albert Spalding, violinist, and Reinold Werrenrath, baritone; and February 13,

Frances Alda, soprano, and Charles Hackett, tenor, all but the first of which will be held at Carnegie Music Hall.

In addition to the regular scheduled recitals, Mrs. Thomson will present in the Syria Mosque, Jascha Heifetz, Gluck and Zimbalist, Mme. Galli-Curci, John McCormack, and in Carnegie Music Hall the Sistine Choir Quartet.

#### HAYDN CHORAL UNION TO GIVE THREE CONCERTS.

The Haydn Choral Union, John Colville Dickson, conductor, will present Giovanni Martinelli on October 28, "The Messiah" Christmas week and a miscellaneous concert in the spring. Bellevue and the North Boroughs may well be proud to have an artist of Martinelli's caliber appear in their borough; in fact, it is more than a musical distinction, it is a municipal triumph, and the Board of Trade should take a hand in backing this worthy organization, if indeed they have not already done so.

#### NOTES.

The Pittsburgh Male Chorus, Charles Heinroth, conductor, has not as yet outlined any special features for the season, although so far they have two Friday concerts scheduled for December 5 and April 23, 1920. The artists who will appear at these two concerts have not been selected.

No plans are available for the Mendelssohn Choir's season, nor has the Apollo Club announced any definite plans.

#### Housman Songs to Appear

Rosalie Housman, the young California composer, who studied composition in New York with Walter Henry Rothwell the last two seasons, has returned here from a summer spent at home, and will work this season with Ernest Bloch, owing to Mr. Rothwell's engagement as conductor of the Los Angeles Philharmonic Orchestra. On August 31 the weekly half hour of music at the Greek Theater of the University of California, Berkeley, was devoted entirely to Miss Housman's compositions. A number of her songs are to be published by the Boston Music Company.

#### Jeannette Durno in Demand

A pianist, who enjoys a wide reputation is Jeannette Durno, of Chicago, whose engagements for the coming season will keep her constantly busy. Miss Durno has several important orchestra engagements and a large number of her recital dates are return engagements—true proof of her success. This prominent pianist anticipates one of her biggest seasons.

## REVIEWS AND NEW MUSIC

### T. McTeer Furse, Pittsburgh, Pa.

#### "The Night Is Full of Stars, Dear," Robert H. Brennan

"The Night Is Full of Stars, Dear," by Robert H. Brennan, published in three keys, for high, medium and low voice, words by Warren Atrial, is frankly a modern love song, with two verses. It covers a range of a ninth (one tone over an octave), beginning in minor and ending in major. The melody is appropriate and expressive, the piano playing the melody as part of the accompaniment. Any singer can sing it effectively. A sharp is missing before the G, first page, first measure, bottom score.

#### "Love's Sunset," Thomas J. Hoge

"Love's Sunset" is another love song for "old folks," however, dealing as it does with the text (also by Atrial) beginning:

"Time turns us old, my darling,  
Love keeps us young meanwhile," etc.

Thomas J. Hoge has composed singable music, with a somewhat awkward piano accompaniment, however. A natural sign is missing before the last G in the first measure of the vocal portion, in both voice and piano score, the same thing occurring at top of page 4, measure three. The melody has feeling and is followed by a refrain in a neighboring key, giving variety to the song. It covers a range of a ninth (higher note optional). Both songs are printed neatly. Price thirty cents.

### Aborn Opera School Artists Busy

The charming young Japanese soprano, Hana Shimoguni, and Rosalind Whiteside (daughter of Walker Whiteside, the tragedian) both made fine successes with the Gallo Opera productions recently, as may be noted in the New York dailies. The former's impersonation of Yum Yum and the latter as Serpolette were praised for their charm. Both artists prepared these parts with Mr. Aborn personally during the past summer. Among the students at the school were some from Arkansas, Illinois, Iowa and one recently returned from Germany, who has had attractive offers from London, but is now perfecting herself in stage action at the Aborn school. Present indications for a fine season are splendid, many of the students at the summer session continuing their studies. Frequent "review evenings" are to be given for the faculty and students, when Mr. Aborn will give his criticism of the performers.

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November 7	December 5	January 9	February 6
November 21	December 19	January 23	February 20

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ANNA CASE	JOSE MARDONES
EMMY DESTINN	ISOLDE MENGES
GIUSEPPE DE LUCA	LUCILE ORRELL
ANDRES DE SEGUROLA	MARIE RUPOLD
MISCHA ELMAN	ARTHUR RUBINSTEIN
ANNA FITZIU	HELEN STANLEY
AMELITA GALLI-CURCI	JAMES STANLEY
MARY GARDEN	TOSCHA SEIDEL
OSSIP GABRILOWITSCH	JACQUES THIBAUD
LOUIS GRAVEURE	CYRENA VAN GORDON
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November 28	December 26	January 30	February 27
December 12	January 16	February 13	March 12

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GABRIELLA BESANZONI	LUCILE ORRELL
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GERALDINE FARRAR	TITTA RUFFO
ANNA FITZIU	ARTHUR RUBINSTEIN
AMELITA GALLI-CURCI	ROSITA RENARD
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**New York Military Band Plays in Brooklyn**  
The concert given by the New York Military Band, Edwin Franko Goldman, conductor, with Mana-Zucca, composer-soprano, as soloist, Wednesday evening, September 18, at Prospect Park, Brooklyn, was held in special recognition of the fact that the greatest and most appreciative audiences attending the Mayor Hylan's people's concerts have been from that locality. Although this was designated as the last outdoor concert of the season, two additional ones were announced, one to take place in Prospect Park on September 21, the other in Central Park on the 28th. Hon. John N. Harmon, Park Commissioner of Brooklyn, also stated that Chamberlain Philip Berolzheimer is arranging for the concerts to be continued at various places during the winter. Dr. William C. Carl, of the Guilman Organ School, is to give a series of recitals; Joseph Bonnet, the French organist, will be heard at the great hall of the College of the City of New York, and Sergei Rachmaninoff, the great pianist, will give a recital, probably at the Metropolitan Opera House, dedicated to the music lovers of New York.

The program presented by Conductor Goldman and his band was of exceptional interest and that the audience keenly enjoyed the splendid playing of the band was at all times evident. The overture to "Tannhäuser," Wagner, followed the opening number, Tschaiakowsky's "March Slav," and was given a superb rendition, calling for an encore. Ernest S. Williams was heard in a cornet solo, Rogers' "The Volunteer," and performed in his usual skillful manner. His encores, "At Dawning," Cadman, and Nevin's "Mighty Lak' a Rose" were equally delightful numbers. The orchestra then gave excerpts from Victor Herbert's "Algeria," and the audience joined in the singing of the "Smiles" encore.

After the Bach-Gounod "Ave Maria" and "Bourree" of Bach, Mana-Zucca appeared and charmingly sang her own composition, "If Flowers Could Speak," which is a universal favorite. Her encore, "I Love You So," one of the latest works, was given its first performance. It is a song of much beauty and, being dedicated to the City Chamberlain, brought forth storms of applause. The final orchestral numbers were the Ziehrer waltz, "Vienna Beauties," the "Evolution of Dixie," Lake, and Sousa's "Stars and Stripes Forever."

#### Althouse Opens Busiest Season in October

After a summer of complete rest in New York City (Mr. Althouse affirms that such a thing is possible), Paul Althouse will start on his first real concert season early in October—to be exact, October 8. Of course, the popular American tenor has had concert seasons before, but never until now has he been sufficiently free from opera engagements to sing in all of the cities that wanted to engage him.

By an arrangement with the Metropolitan Opera Company for special performances only, this has been made possible, and consequently Paul Althouse will start in Buffalo, N. Y., October 8 on the most extensive concert tour of his career. His itinerary for the month of October is as follows: October 8, Buffalo, N. Y.; October 10, Urbana, Ill.; October 13, Denver, Colo.; October 14, Boulder, Colo.; October 16, Salt Lake City, Utah; October 17, Ogden, Utah; October 20, Joplin, Mo.; October 21, Chanute, Kan.; October 23, Columbus, Kan.; October 24, Hutchinson, Kan.; October 27, Manhattan, Kan.; October 28, Bartlesville, Okla.; October 30, Sapulpa, Okla.; October 31, Chickasha, Okla.

#### Mme. Barbereux-Parry Visits New York

Mme. Barbereux-Parry, founder of the Barbereux System, with Chicago studios at 506 Fine Arts Building, has been in New York for several days on her semiannual visit. On Saturday and Tuesday evenings, September 13 and 16, Mme. Parry gave two very interesting demonstrations of her work at the New York studios in Carnegie Hall. On her return to Chicago she will reopen her studios on September 29. When seen by a MUSICAL COURIER representative during her visit in this city Mme. Parry expressed herself as being especially pleased with the progress her work has made in the metropolis. Before very long she also expects to have a center in San Francisco and a number of other Western cities.

#### National Prize Song Stirs Audience of 5,000

The new national song, "My Country," by H. T. Koerner, was given at the Kentucky State Fair by a chorus of over 200 before an enthusiastic audience of 5,000 people. This is the prize song that was awarded first prize by a committee consisting of John McCormack, John Philip Sousa, Josef Stransky, John L. Golden and Irving Berlin. This composition is published as a song, also for chorus of mixed men's and women's voices, together with orchestra and band arrangements. It is published by the White-Smith Music Publishing Company.

#### Krueger's Rio de Janeiro Recitals Liked

Karl Krueger, organist of St. Ann's Church, Brooklyn, N. Y., just returned from a South American trip. While in Rio de Janeiro the young artist gave three recitals, which won the approval of the music lovers of the Brazilian metropolis and resulted in an engagement for Mr. Krueger by Maestro Macedo (a protégé of Hans Richter) to appear at Oporto and Lisbon, Portugal, during the season of 1920-21.

#### Minna Kaufmann Ends Vacation

Minna Kaufmann, the soprano, has returned to New York from a four months' vacation, during which she made an extended automobile tour through the Alleghany Mountains. As heretofore in the summer, Mme. Kaufmann visited her old home in Pittsburgh. By special arrangement with a number of resident singers, she gave some lessons there in June. Mme. Kaufmann has now resumed voice teaching at Carnegie Hall.

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Conductor Tandler Refuses to Give Up Only Bass  
Bassoon—Brilliant Banquet Given by Progressive  
Educator—Many Prominent Musicians Guests of Theophilus Fitz  
—Notes

Los Angeles, Cal., September 7, 1919.—Interest in the development of the orchestral organizations is constantly stimulated by the encouraging reports from both the Philharmonic and the Los Angeles Symphony Orchestra. The latest report from the Philharmonic organization is the arrival of the famous Yvette Guilbert symphony orchestra library, which will enable the new orchestra to give the rarely heard numbers such as "Napoli" (Charpentier), "Messidor" entr'acte (Bruneau), "Wallenstein Trilogy," "Lecamp," "Thekla and Max," "Le Mort" (D'Indy), the "Ruby" overture (D'Albert), "Benvenuto Cellini" overture (Berlioz), overture to "Gwendoline" (Chabrier) and "La Jeunesse d'Hercules" (Saint-Saëns).

Arthur M. Perry, director of the college of music of the University of Southern California, has announced that the students in the public school music department, also those in the music appreciation classes, will attend the Philharmonic Orchestra concerts. Mr. Perry, a well known violinist and an experienced orchestra man, is qualified to aid materially in the enjoyment and understanding of the students, who will gain enormously from these exceptional musical advantages.

Conductor Tandler, of the Los Angeles Symphony Orchestra, has received offers from all parts of the United States for the only bass bassoon in America. Mr. Tandler refuses to part with it as its effect in symphonic numbers is invaluable.

Many of the new men to be added to the fine personnel of the orchestra already assembled will include some of the younger New York artists who belong to the latest schools of music.

## ORATORIO SOCIETY PLANS INTERESTING SEASON.

The Los Angeles Oratorio Society is planning a very interesting season, and John Smallman, the director, under whose skillful baton the society achieved such a success last season, has announced the following events: "The Messiah," to be given in December; "Hiawatha's Wedding Feast," Coleridge-Taylor, in February, and "Elijah" in April.

ALTRUISTIC DISCOVERER OF VOCAL MEASUREMENTS EAGER  
FOR OTHERS TO SHARE HIS KNOWLEDGE.

Tuesday evening of this week thirty representative musicians and educators gathered at the Alexandria Hotel, in

response to the invitation of Theophilus Fitz, to be his guests at a banquet and later to hear an explanation of his theories of voice measurement.

Among those who enjoyed the delicious repast and the absorbingly interesting discourse were Mr. and Mrs. Joseph Zoellner, Antoinette and Joseph Zoellner, Jr., Charles W. Cadman, Mr. and Mrs. Clifford Lott, Gertrude Ross, Mariska Aldrich, Emmitt Davis, Mr. and Mrs. Ralph Laughlin, Mrs. Fitz, Mrs. Jones-Simmons, F. W. Gates, Florence Lawrence, Evelyn Thomas, Jennie Jones, Gertrude Parsons, Mrs. J. W. Ballagh, Frank H. Colby, Dr. J. Z. Gilbert, Constance Balfour and Mr. Adkisson.

In his endeavor to prove the correctness of his ideas, Mr. Fitz has taken infinite pains; he has examined hundreds of skulls in museums, measured thousands of school children's heads and tested and proven the possibilities of his achievement, and he succeeded in convincing his auditors with the sincerity of his beliefs. As the last pictures were shown and the absorbingly interesting article was concluded, Mr. Fitz asked for expression of opinion and questions, and the enthusiastic response brought out so many discussions there was not time enough to dispose of all the subjects brought out by this new idea.

The most unique feature of this delightful occasion was the underlying motive for it, the splendid spirit of helpfulness. In the medical world, physicians discover a wonderful remedy which saves hundreds of lives, they perfect a delicate instrument which prevents untold suffering, and these are given to the world in the interest of science. And now a man in the musical world is possessed of just such a benevolent spirit and is willing and eager to have others enjoy the fruits of his discovery.

Not only to local musicians but to the musical world at large an opportunity will soon be given those desiring to know the possibilities of their voices and the far-reaching effort to arrest the economic waste in vocal culture will be accomplished. A questionnaire to be filled out by those who are interested will soon appear in the various representative musical journals, and this may be sent to Mr. Fitz who will test the voice free. The enthusiasm and ambition of Mr. Fitz are boundless and even greater success will be his when he has formulated a number of ideas which are seething in his active brain, and to quote from his own intensely earnest words he is "just beginning."

## GODOWSKY'S SECRETARY OPENS STUDIO.

Several new musicians have taken up their abode in Los Angeles and new names seem to appear on studio doors almost daily. Godowsky's secretary, Herbert Douglas, pianist, has taken a studio in the Blanchard Building and will devote himself to teaching and recital work, and in the same popular place Patrick O'Neill, of Omaha, tenor and teacher, has established his studio. Mr. O'Neill and Fred Ellis have exchanged positions, Mr. Ellis leaving for

Omaha next Monday, instead of Oklahoma, as was previously reported.

## GERTRUDE PARSONS COMPILES BOOK OF HIGH SCHOOL SONGS.

The difficulty in obtaining suitable music for high school voices will be largely overcome now that Gertrude Parsons, the brilliant head of the music department of the Polytechnic High School, has compiled a splendid list of songs and issued them in a most attractive volume. Mrs. Larson's wide experience in high school work has made her realize the great need for just such a collection as this, the result of much research and effort.

## NOTES.

Mr. Smallman and Charles Wakefield Cadman are to go on tour later, but at present Mr. Smallman's studio absorbs him since his return from a vacation.

A new baritone, John A. Van Pelt, has been added to the ranks of Los Angeles musicians, coming here from Bellingham, Wash. Mr. Van Pelt is taking up his work in a very attractive studio in the Blanchard Building.

The first meeting of the Dominant Club for this coming year was held yesterday, September 6, at the Ebell Club. In the absence of Gertrude Ross, the president, Catherine Shank welcomed the old and new members delightfully. Antoinette Zoellner, Ida Bach and Winifred Hook are the recent additions to the club.

Mrs. L. J. Selby, contralto, and Ida Selby, pianist, are back from France where they have been entertaining the boys in the various camps.

Abbie Norton Jamieson, president of the Music Teachers' Association, has returned from extensive work for the Federated Clubs, having been in Peterboro, N. H., and Chicago giving generously of her clever talks and organization work.

Grace Wood-Jess, interpreter of folksongs and ballads, is soon to leave on a concert tour through the Southern States.

The Eagan School of Music and Drama is preparing for another busy season. Frank Eagan takes much pride in his musical faculty. J. W.

SAN FRANCISCO SYMPHONY SEASON  
BEGINS BRILLIANTLY OCTOBER 10

Conductor Hertz Announces First Programs—New Institute of Music Organized by Arthur Conradi and Six Associates—Clement Piano School Opens Third Season—Splendid Artist Concerts Announced—Notes

San Francisco, Cal., September 12, 1919.—Announcement of the first two programs to be given by the San Francisco Symphony Orchestra this season was made this (Continued on page 50.)

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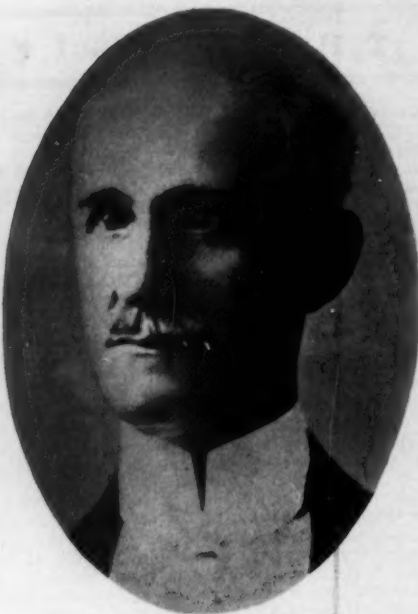
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O. S. LARSON,  
1919 President of the Pacific Coast Norwegian  
Singers' Association.



RUDOLPH H. MOLLER,  
Director-in-chief of the Pacific Coast Norwegian  
Singers' Association and director of the Norwegian  
Male Chorus of Seattle.



Photo © Marceau Studio

FRANK WILSON,  
Publicity manager of the sangerfest and convention.

### TACOMA ESTABLISHED AS MUSICAL CENTER

Sangerfest in Stadium Proves Great Attraction

That the people of the Northwest have again proved themselves a music loving people, fully competent to judge the best artists of America, was confirmed time after time during the series of summer concerts held in the famous Stadium of Tacoma. More than six famous artists gave recitals, to crowds numbering anywhere from 6,000 to 12,000, drawn from Tacoma and its surrounding towns. The culminating affair, and the most successful from every standpoint—the Norwegian Singers' Convention—was a fitting climax to one of the most largely attended concert seasons ever staged on the Pacific Coast.

The Pacific Coast Norwegian Singers' Association has for many years held a sangerfest convention in the different cities of the Northwest, each of which has more or less been attended with success, but nothing compared

with the overwhelming triumph of the sangerfest in the Tacoma Stadium on August 30 last.

The history of the Norwegian Singers' Association shows that it has for years held such singing conventions on the Pacific Coast, and in 1902, through the efforts of

held every year in the different coast cities. The man directly responsible for the good work of the association and the remarkable attainments of the individual choirs, including those who appeared at the Tacoma Festival, is Prof. Rudolph H. Moller, director in chief of the entire Pacific Coast societies and a musician and composer of no little repute, both in the West and in the Scandinavian countries. Professor Moller is also considered to be one of the most able choir leaders in this country, and the achievements of the Tacoma Sangerfest, so far as the massed choirs and their beautifully rendered selections were concerned, may be attributed to the untiring efforts and constant attention and training of the choirs in the different cities visited by him from time to time. The renditions of these massed choirs were acclaimed by both critics and public alike as the most perfect combination of male voices ever heard on the coast.

Christine Langenhan, the well known dramatic soprano, who had been eagerly anticipated by the whole Northwest, was a delightful surprise to the Stadium audience and won the admiration of the thousands of people who packed the big amphitheater. John Hand, tenor, captured his hearers both at the Stadium and in the theater on the following evening. His voice had wonderful power which lost none of its charm in either high or low registers. He was at his best, and the fact that he was recalled for six encores in the Stadium and five in the theater positively assures him a most enthusiastic reception on his return to Tacoma next year.

In commenting upon the success of this big musical gathering that is to be one of the annual features of the Pacific Coast, mention should be made of O. S. Larson, vice-president of the Scandinavian American Bank of Seattle and Tacoma. Mr. Larson was elected president of the Pacific Coast Norwegian Singers' Association for the year 1918-19, and recently retired from office with the grant of honorary life member of the association. It was entirely due to Mr. Larson's activity, interest and financial support that the convention was such an unparalleled successful event. Praise is due Frank Wilson, advertising and publicity manager, for through his efforts the local press carried news items and cuts for three weeks in advance of the concert, and on the opening days two out of three local papers ran front page illustrations and comment. The souvenir program was one of the most elaborate specimens to be seen in connection with a two day concert, containing as it did sixty-four well illustrated pages. Both Mme. Langenhan and Mr. Hand were presented with handsomely bound and inscribed scrapbooks which contained all the publicity, advertising and press criticisms that affected them individually. John Hand, in publicly thanking Mr. Wilson for his exceptional work, said that he attributed their great success to Mr. Wilson's attainments in press work.

Taken altogether, the Tacoma Sangerfest has proven that the people of the Northwest are discriminating concertgoers, able and willing to appreciate the best artists that can be found in the East or West. In addition to the regular series of concerts that will be given next summer, Mr. Larson is arranging to hold another sangerfest in the Stadium on July 4, for which he has already signed a contract with John Hand for his reappearance on that date.

#### Newark Grand Opera Company Stages "Aida"

The Newark Grand Opera Company began a series of six Sunday evening operas with a notable production of Verdi's "Aida," September 21, at the Broad Street Theater in that city. An audience which entirely filled the house was in attendance and crowds were turned away.

The dramatic singing of Gladys Axman, one of the new sopranos of the Metropolitan Opera Company, who appeared in the role of Aida, was a distinctive feature of the performance, as was also the stalwart portrayal of Radames by Manuel Salazar, the Spanish tenor. Mme. Axman was equally satisfying as an actress, and Marta Melis, as Amneris, sang the part of the princess with admirable intensity. Angelo Antola in the role of Amonasro, Mario Renzi as Ramfis, and Natale Cervi as the king were well liked.

With the orchestra, chorus and ballet supplied by the Metropolitan Opera House, and Carlo Nicosia directing, the opera was commendably produced.



CHRISTINE LANGENHAN,  
Soprano, who sang at both concerts.

F. A. Tomte, of Portland, Ore., the association was officially organized at Seattle, Wash. The first sangerfest was held in Everett, Wash., during August, 1903, and met with great success. Since then singing festivals have been



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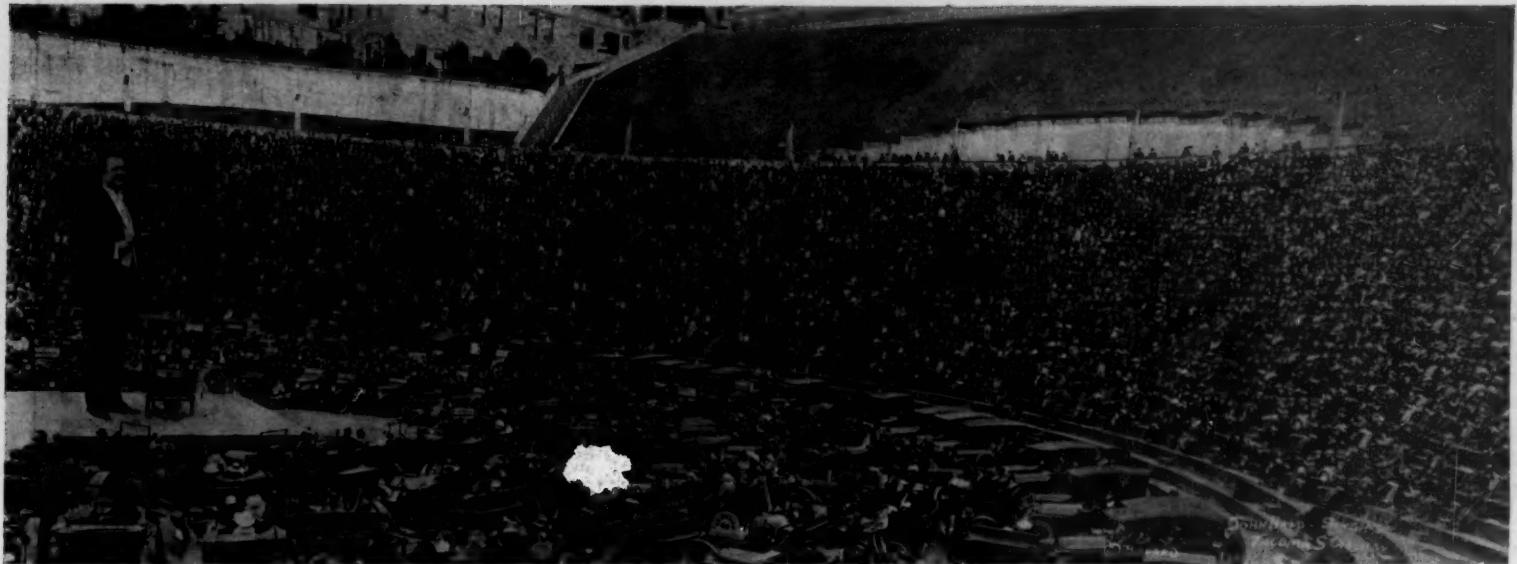
emission, the perfect ease of each individual tone and especially in the high notes, the power and brilliancy throughout the whole voice, the clear and perfect enunciation, the beauty of the quality of each tone and the sympathetic, attractive way of singing and impressing one's public.

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FOURTEENTH ANNUAL SANGERFEST AND CONVENTION OF THE PACIFIC COAST NORWEGIAN SINGERS' ASSOCIATION, HELD IN THE HUGE STADIUM OF TACOMA (WASH.) ON AUGUST 30-31.

John Hand (tenor), Christine Langenhan (soprano), Alfred Halvorsen (baritone) and La Var Jensen (accompanist), were the artists of the first concert, and the same artists, with the exception of Miss Jensen, who was replaced by Elaine Larson (pianist), furnished the program of the second and final concert. More than 300 male singers gathered together from Portland, Everett, Seattle, Bellingham, Hoquiam, Astoria, Spokane, and other cities. These were all business men and met once every week for practice and training for the coming convention. The different clubs and societies are supported by dues and each member contributes his share. John Hand is seen on the platform to the left of the picture.

## BOSTON MUSICIAN CHOSEN AS CONCERTMASTER OF LOS ANGELES PHILHARMONIC

Heavy Enrollment at Fox-Buonamici School—Boston  
Quintet Arranges Unusual Programs—Laura  
Littlefield Sings for Victor Dealers—New  
England Conservatory Notes

Boston, Mass., September 22, 1919.—Sylvain Noack, long the second concertmaster of the Boston Symphony Orchestra, has resigned his post to become first concertmaster of the Los Angeles Philharmonic Orchestra. The patrons of the local symphony concerts and of the Havens Trio (in which Mr. Noack was violinist) will regret this loss to musical Boston. They will remember his performances as soloist with the orchestra and miss the technical dexterity, sympathetic understanding and sound musicianship with which he interpreted whatever composition fell to him. Moreover, Mr. Noack is happily possessed of a charming personality, and his departure will be keenly felt by the numerous admirers that he had in this city. His successor at the first desk has not yet been appointed.

### HEAVY ENROLLMENT AT FOX-BUONAMICI SCHOOL.

When the Fox-Buonamici School opens this week for its twelfth year, it will admit a few more than the customary large number of students who flock annually to the studios in the attractive Copley Square section of this city. Up to a few years ago it was difficult for a pupil to obtain from schools the individual attention so essential to musical success, and it was almost impossible to obtain from the private teacher a really broad musical education, such as an ideal school could give. Realizing the dilemma in which the average piano student was placed, Félix Fox and Carlo Buonamici established the Fox-Buonamici School of Pianoforte Playing to solve this vital problem.

Their success in meeting the situation was so great that they have maintained the original idea: that the individual is the unit, and not the class; that the pupil should be taught, and not the method. In addition, the school rounds out the student's musical training with a thorough study of harmony, counterpoint, sight playing, solfeggio, musical history, etc. Each pupil in the school is heard at regular intervals by the directors, and is also required to play at the periodic assemblies. This serves as a preparation for later performances in pupils' concerts, which are held in the fine concert hall, to which the public is admitted.

The primary reason for the well merited success of the Fox-Buonamici School may be found in its corps of instructors. The faculty is composed entirely of teachers with whose ability and experience the directors are personally familiar; in fact, pianists who have studied either with Mr. Fox or with Mr. Buonamici. Mr. Fox is recognized as the leading exponent in this country of the teaching art of Isidor Philipp, the eminent virtuoso and professor at the Conservatoire National de Musique in Paris, who has worked out to their highest development the ideas of piano playing received from Stephen Heller and George Mathias, the brilliant Chopin pupil. Mr. Fox has, indeed, a thorough mastery of vast resources evolved from the prodigious studies of Philipp. This is an important factor in Mr. Fox's sterling work as a virtuoso, and is also an invaluable part of his equipment for the difficult task of developing the individuality of the piano pupil.

Mr. Buonamici has had a similarly adequate experience. Educated by his father, Giuseppe Buonamici, the noted Italian pianist and a favorite pupil of Von Bülow and Liszt, the younger Buonamici possesses eminent ability as an instructor, besides having intimate acquaintance with the teachings of these great masters.

### MRS. LITTLEFIELD SINGS FOR VICTOR DEALERS.

Laura Littlefield, the well liked soprano, was heard in a unique recital recently at the Victor Auditorium, South Orange, N. J. The occasion was a complimentary concert to the heads of the educational departments of Victor wholesalers and dealers and guests. Mrs. Littlefield's pieces included two songs which are shortly to be added to the records of her singing that have already been made,

namely, Mrs. H. H. A. Beach's "Ah, Love, But a Day," and Arthur Foote's "Irish Folk Song."

### BOSTON QUINTET ARRANGES UNUSUAL PROGRAMS.

That stellar chamber music organization, the Boston Quintet, will be heard in three unusually interesting programs during the season, according to the announcement of its able leader, Hans Ebell, the noted Russian concert pianist and coach. Mr. Ebell's catholicity of taste is clearly indicated in the wide variety of schools represented by the works chosen for performance. They include a quartet by Borodin, a sonata for violin and piano by Fauré, a trio by Rachmaninoff, quartets by César Franck and Percy Grainger, a sonata for piano and viola by Rubinstein, and quintets for piano and strings by Brahms, Sergei Taneyeff and Florent Schmitt.

The Boston Quintet will comprise the same personnel that has given so much pleasure to New England audi-

ences in the past. Joseph Di Natale, whose teachers were P. Fiumara and Charles M. Loeffler, played with the Boston Opera and Philadelphia Symphony Orchestras before joining the violin section of the Boston Symphony Orchestra in 1918. Robert Gundersen, whose violin teachers were Felix Winternitz and Willy Hess, has been a member of the Boston Symphony since 1913. Alma La Palme, the well known cellist, has been heard to advantage in this section as soloist and ensemble player. Vladimir Berlin, (Continued on page 48.)

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**ROSA RAISA HAS HAD A GRAND SUMMER OF REST IN ITALY**

Fully Restored to Health, Has Studied Her Role in "La Nave" with Composer Montemezzi

Venice, August 5, 1919.—"Briefly speaking, the season of 1918-1919 can be summarized, as far as I am concerned, as follows: from appendicitis to Venice," declared Rosa Raisa, as she came upon the beach of the Lido after a refreshing plunge into the sea, all primed to take the plunge into an interview. "Both are the outstanding experiences of my this year's existence—one because of its heart breaking sorrow, the other because of its heart filling joy. There is no trace left of the former, for I look and feel better than I have in years. As for Venice, every visit to this wonderful city on the Adriatic seems to fill me with new inspiration, with new strength for my work. Some of my friends have been comparing my love for Venice to the attachment Atlas had for Mother Earth."

"After the close of the Chicago Opera's season I went to Mexico, where we also had a splendid season and where I seem to be quite a favorite, and then my dream of several years became realized—I was able to pay a return visit to Italy, the country which made me what I am today. I trembled as I stepped ashore at Naples, and I am so happy that I am accused of acting frequently like a child with a new toy."

"Of course, no one who really loves Italy can shut his eyes to the terrible havoc the war has wrought in this country of sunshine and song. Italy has suffered very cruelly, and comparatively few seem to appreciate the important role Italy played in making victory possible for the Allies. But this is politics, and we artists must not have political opinions for the simple reason that the public refuses to take them seriously."

"My happiness would have been far more complete if my native land, Russia, could gather her strength together and free herself from the plague of Bolshevism. Italy is filled with Russian refugees who fled from the horrors of the red terror. I spent many days in Naples helping to organize the relief work, and at present there is an efficient committee that looks after the interests of the men and women who lost their all and who are frequently in dire need."

"One of the proudest moments of my life was when I received a message from General Denikine's army staff asking me to use my influence and my talent toward dispelling the belief that Russians are mostly Bolsheviks, and toward rousing faith in Russia's future. I am firmly convinced that within one year Russia will be on her feet once more, and my message to the Americans is—get on the band wagon."

"As for my work during the coming season, at present I am head over heels in the study of my role in



A COMPOSER AND HIS ARTISTS.

On the left, Italo Montemezzi, composer of "The Love of Three Kings," whose latest work, "La Nave," will be produced for the first time in this country during the coming season by the Chicago Opera Association, under the direction of Cleofonte Campanini; in the center, Rosa Raisa, the famous dramatic soprano, and right, Giacomo Rimini, baritone, members of the Chicago company who will have prominent parts in the new work.

Maestro Montemezzi's "La Nave," which is to form one of the events of the Chicago Opera's plans. I have had the personal help of the composer, and I hope to acquire myself with honors of the musical side of the role. Dramatically, the role offers such great opportunities that it fascinates me."

"I have traversed nearly the whole of Italy by automobile, and I expect to do some more traveling before I embark for America early in September. I visited Maestro Campanini at Salsomaggiore and found him full of enthusiasm in regard to the season's prospects. I have also met many of my comrades, but, by tacit consent, talk of operas, artists and seasons has been tabooed. As a matter of fact, most of us have been too busy enjoying ourselves to be able to find time for talking shop."

"Please say for me au revoir to your readers. In about six weeks I expect to be sailing up New York harbor, and—but let us take another plunge, have some lunch, and forget that there is such a thing as operatic work."

X. Q.



VAHRAH HANBURY.

Soprano, and George Hamlin, tenor, at Lake Placid, N. Y. Miss Hanbury went direct to coach with Mr. Hamlin after the conclusion of her engagement as soloist at Chautauqua during the month of July. She will open her season early in October with an Aeolian Hall, New York, recital.

**Seagle Has Huge "Voice Farm"**

Oscar Seagle, the American baritone, is to make a recital tour with Barbara Maurel, mezzo soprano, formerly of the Boston Opera Company. Mr. Seagle was the first man to have the happy thought of combining farming and voice teaching. For many years past he has conducted an annual summer class to which students, artists and voice teachers have flocked from all over the United States to where it was held before the war—in France, Switzerland or England, or where it has been located for the last few years, in the beautiful Adirondack Mountains of New York State.

Three years ago Mr. Seagle hit upon Schroon Lake, N. Y., as an ideal location for his summer colony, and so well did it suit him that he has purchased an estate of 1,000 or more acres and built himself a house high up on a hill, from the piazza of which one of the loveliest views in all the region is to be had. He spends the time between lessons, although there is little enough of it, in superintending his extensive farm operations, but within a year or two more the estate will literally be a "voice farm," for he is going to erect dormitories, a refectory and practice bungalows, so that the students who flock to him in ever increasing numbers will have the best accommodations.

Mr. Seagle and Barbara Maurel are old acquaintances from Paris, where they both worked under the direction of that great master, Jean De Reszke. It was Mr. Seagle's habit before the war to return each summer to Paris for work at the De Reszke studio. Miss Maurel, too, visited the studio each year, but since the war she has been a frequent visitor at Schroon Lake, working there on her repertory with Mr. Seagle, a master of both vocal and interpretative art. The joint appearance of these two artists is an event which takes rank as one of the most important of the musical season.

**Municipal Summer Music at Asbury Park**

Asbury Park, N. J.—A series of eight summer concerts was recently completed under the auspices of the board of commissioners and its energetic chairman, Mayor Clarence E. Hetrick, which marks an important event in the development of civic music under municipal direction. It is believed that Asbury Park is the first resort in this country whose city authorities recognized the value of high class music as a means of attracting and entertaining visitors. In addition, the board of commissioners is seeking to interest citizens of Asbury Park in erecting a monster ocean front auditorium, and this series was one of a number of means taken to stimulate the desire for such a building.

Starting in July, Mayor Hetrick arranged for concerts on eight successive Thursday evenings, at which grand opera soloists, supplied by the Metropolitan Musical Bureau, of New York City, gave popular programs of solos and concerted numbers from various operas. The concerts were given at the Arcade, at which Arthur Pryor's Band plays nightly, and on the concert nights the band also played two selections. Among the artists who appeared were Anna Case, Margaret Matzenauer, Marie Rappold, Anna Fittz, Helen Stanley, Marie Sundelius, Nina Morgana, Vera Curtis, Reinold Werrenrath, Arthur Middleton, Forrest Lamont, Morgan Kingston, Rafael Diaz and Millo Picco. In addition, a chorus from the Metropolitan Opera House, under the direction of William Tyroler, assisted on two occasions.

The success of these concerts, several of which were sold out and all of which were well attended, assures the repetition of the course next year. Mayor Hetrick is to be congratulated on the outcome, since the hearty support given was due largely to his personal efforts and those of his representative, Dan Noble.

B.

**H. B. Loeb a Visitor in New York**

Harry Brunswick Loeb, the MUSICAL COURIER's representative in New Orleans and the well known manager of that city, is now a visitor at the Hotel Knickerbocker, New York City.



LUCY GATES

has the climbing habit. Not content with climbing to the top of her profession, she has spent the summer climbing to the "top o' the world" and she is seen here (second from the left) scaling an Alaskan glacier with much the same jauntiness with which she scales the musical high spots. Miss Gates avers that she thought she was a good American before she went to Alaska, but she knows she is an even better one now. She says: "I've been all about in Europe, but I've seen no grandeur such as we possess. Let's wake up!"

### Penn's "Magic of Your Eyes" a Safe Number

Anna Luckey, of Montclair, N. J., has written the following letter to Arthur A. Penn: "It is with keen appreciation and pleasure that I am seizing my first opportunity of telling you what your song, 'The Magic of Your Eyes,' has meant to me during my last two years' work among the American soldiers both in this country and in France. It was always a 'safe' and delightful number and had its appeal for every audience. I wish you might have been in my enormous audiences when I sang with the very fine orchestra of the 106th Engineers, and when four or five curtain calls were few after your splendid song. Please send me your 'Smilin' Through,' which for some reason I have not received."

Alma Clayburgh sang Mr. Penn's "Smilin' Through" at the Stadium on Monday evening, August 18, and it was so enthusiastically applauded that she had to repeat it.

Reinald Werrenrath made the little song a prominent number in his repertory and he is still using it with very definite success. He rendered it at two of his recent concerts, one in Asbury Park and the other at Ocean Grove, while his audience at Lincoln, Neb., on July 30, also heard him sing it in his usual masterly manner.

Following are only a few of the many other opinions endorsing "Smilin' Through":

"I can truthfully say that it has been one of my biggest hits."—Harry V. Bruce.

"I have used this song with great success."—R. T. Baur.

"I am very pleased with the song and whenever I have used it I have found it has met with great success."—V. Natalie Knotts.

"I know several prominent vocal teachers here in Philadelphia are using it as a teaching song for their pupils."—Eleanor McHenry.

"I like all your compositions and have used them for the past five years."—Frances Harland Kellogg.

"It is splendid in every respect. People enjoy hearing it sung for it seems so personal, and that is what our present day audiences like."—Margaret Newton.

"I shall often have occasion to use your lovely little gem of a song and believe me I say that sincerely."—Julia Tockey.

"I had to repeat 'Smilin' Through' three times last Sunday evening in my recital at Richfield Springs. The little heart songs appeal so much and aid a singer to please."—Harry Gosling.

"I am sincerely grateful for your song and it seems to me that you are doing much to advance the art of song for the people."—Ward Avery.

"It will give me great pleasure to place the song in my permanent repertory."—Robert Quait.

"As a lovely number on a program, the song is just perfect."—Hanna Brooks-Oetteking.

"In my opinion the brevity of your song is in its favor."—Joseph Regneas.

"Your songs are simply great—just what the people want."—H. P. C. S. Stewart.

"I think it is one of the most delightful songs I have ever sung."—Jeanne M. Godsee.

"I find it to be a beautiful lyric resplendent with exquisite harmony and a very fine inspiring message."—A. Downing.

### Macmillen Home from France

Lieut. Francis Macmillen, the American violinist, who was cited by General Pershing for "particularly meritorious and conspicuous service," was one of the passengers on the France, which arrived here this week.

Lieutenant Macmillen enlisted immediately upon the entry of the United States into the war and was assigned to the Corps of Interpreters. His duties took him to nearly every point on the Western Front, his last post being that of Assistant Provost Marshal at Base Section No. 6, which

took in the entire French River and of which Marseilles was the center. His immediate superior officer, Major William Kennelly, of the old New York Sixty-ninth, who was Provost Marshal, was among those at the pier to meet the violinist.

Lieutenant Macmillen attributed much of the fine morale of the American army to music. He said:

Music had much to do with maintaining the wonderful spirit and morale of our troops and played even a larger psychological part in our great victories than most people imagine. If you don't believe it, just ask any "doughboy" and he will tell you. I know thousands of them and they are of one opinion, viz., that music is perhaps the greatest single moral force in an army.

Only recently I heard of the twenty million dollar fund which August Juilliard left for the advancement of music in America. The idea certainly is not original with me, but I felt when I heard of it, like mounting to the top of the Woolworth Building, if I had had it there, and yelling: "Let America have the greatest national conservatory in the world, and through it create and develop a music of our own." Let the money come from where it may, teachers likewise, but let the control rest with 100 per cent Americans. Hire the European, if he is the best, but let Americans control and thereby assure the best for Americans.

After a short rest, Lieutenant Macmillen expects to begin the work of preparing for the five recitals he will play in New York this season.

### Malkin Music School Announcement

Manfred Malkin, founder of the Malkin Music School, has issued the sixth annual announcement, consisting of a four page folder containing information regarding the institution. The faculty consists of leading artists of international reputation. Faculty recitals, students' recitals, ensemble classes, free ear training and harmony, and an elementary department are included in the course of instruction. Further data will be furnished on application. Following is the faculty for 1919-1920: Piano department—Manfred Malkin, Felix Garziglia, Sonya Feinberg; violin department—Arcady Bourstin, Jacques Malkin; cello department—Vladimir Dubinsky; voice—Hubert Linscott; intermediate and elementary departments—Sargius Mandell, Pauline Persin, Lillian Rosenberg, Emma Goldstein and others.

### John Fulton Receives Thirty-third Degree

Accompanied by Mrs. Fulton, John M. Fulton, director of music in the New York Scottish Rite Bodies, and for many years connected with music in masonry, attended the annual convention of the Supreme Council of Scottish Rite Masons at Philadelphia on September 15 for the purpose of receiving the thirty-third degree. During the coming week Mr. and Mrs. Fulton will visit Atlantic City, Baltimore and Washington. While in Philadelphia they had as their guest Mrs. H. H. Klingel, of Baltimore, daughter of Charles P. McClennahan, who was a first commander in chief of Scottish Rite Consistory in New York. Mr. Fulton is the treasurer of the Musicians' Club of New York, and he reports that prominent interests are backing the organization in an endeavor to put the club where it belongs as a music center not only of New York, but of the United States.

### Hempel's Night in the Pines

Frieda Hempel is enjoying her daily dips in the Atlantic these days down at Long Beach, but she has not forgotten her wonderful days and nights at Banff and Lake Louise in the Canadian Rockies.

The glaciers had a marked fascination for the singer, and fifteen or twenty miles a day was not an unusual jaunt for her when she started in search of icy grandeur. Miss Hempel gave several tea parties way up on the trails, among her guests being Zo Elliott, the young American who wrote "The Long, Long Trail," a favorite song of the soprano's and a favorite record of her many admirers.

Rowing at twilight on Lake Moraine, hemmed in by the shadowing Rockies, was another diversion; but Miss Hempel counts the great event of her vacation a night in a lean-to with the sky for a roof, the mountainside for a back wall, and as guardians towering pine trees that murmured gently over the camper all night long and shook a stinging lot of their green needles over her as a four-thirty in the morning alarm clock. Miss Hempel promptly arose, gathered wood for the fire, cooked bacon and eggs and made a pot of delicious coffee before she called her husband from his peaceful slumbers with a rousing bit of "Dixie." Yet there are some who insist that prima donnas do not make good wives!

Miss Hempel now is at Long Beach, L. I., N. Y., enjoying a daily dip in the Atlantic, choosing a new program and preparing for the greatest concert tour of her career.

Following her opening concert at Columbia, S. C., on October 4, Miss Hempel will go to Atlanta, Ga., to give the opening concert of the civic concert series of the Atlantic Music Study Club on October 6. The prima donna closed its series last spring.

### Francis Rogers Again to Teach at Yale

Francis Rogers, who has been teaching in New York and at Southampton during the summer, will close his Southampton studio the end of this month in order to devote most of his energies to his New York work. Today, September 25, he resumes the post of instructor in singing at the Yale School of Music in New Haven, a position relinquished by him when he went to France in the fall of 1917. This will require his presence in New Haven one day each week. Mr. Rogers will give his New York recital in Aeolian Hall on November 6.

### Arranges Swedish Concert

On November 8 an interesting concert of modern and classic Swedish music will be given at Aeolian Hall by May Peterson, soprano of the Metropolitan Opera Company; Samuel Ljungkvist, tenor, and the Tolleisen Trio. The event will be under the auspices of the St. Erik Society, Johannes Hoving, president.

The Chicago Choral Club, en route to Sweden, will be heard in a concert at Carnegie Hall on May 13. This concert will also be under the auspices of the St. Erik Society.



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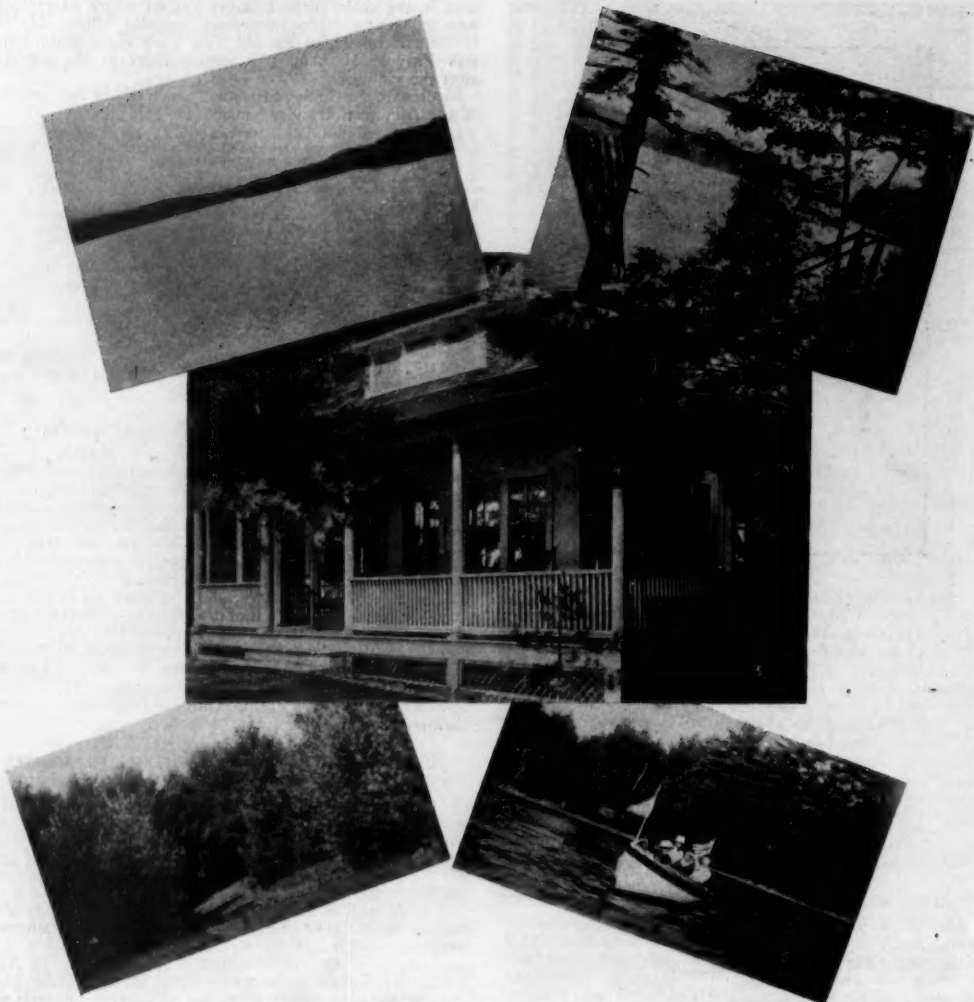
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VIEWS OF THE PICTURESQUE COUNTRY HOME OF WILBUR A. LUYSTER.

(Center) The house itself, which is situated in the Massachusetts mountains among the pines on Lake Quackanquasit. (Above) Left—view of the lake; right—stairs leading to the boat landing. (Below) Left—driveway up to the house through a pine grove; right—starting out for a day's outing.

### Luyster's New York Studios Open October 1

Besides being a choral conductor and coach, Wilbur A. Luyster holds classes in sight singing where vocal pupils are taught to sing music at sight and are prepared for solo church positions; classes for teachers, normal training in school music, in ear training and for the teaching of advanced time and rhythm for instrumentalists. These classes will be resumed on October 1 at Mr. Luyster's New York studios at 218 Madison avenue.

Among the student teachers who have studied the Galin-Paris-Cheve method with Mr. Luyster are Sister Cecilia, of Pittsburgh; Miss Malady, supervisor of music in Pittsburgh schools; Luella Gaffney, of New York; Caroline Hughes Smith, Charleston, S. C.; Boice Wood, North Carolina; Katherine Lenz, of New York, and many others.

The operatic and concert artists include Alfred Riccavér, tenor of the Opera at Frankfurt; Igna Oernér, soprano of the Metropolitan Opera Company; Lucile Lawrence, soprano; Lois Ewell, soprano of the Century Opera Company; Herbert Waterous, bass of the Society of American Singers; Phoebe Pendelton Crosby, soprano of the Aborn Opera Company, etc.

The following are some of Mr. Luyster's best known concert and church singers: Felix Hughes, William J. Simmons, Graham Reed, baritone; Chester Levere, bass; Bessie Banjion, Mrs. J. A. Rogers (of California), Margaret Rabold, Betty McKenna, Katherine Kemp (of Baltimore), sopranos; Grace Doster, Alma Wullner Flint, contraltos; Alexander McKinney (of Kentucky), William De La Hay, William Huskins (of Holland), tenors.

### BOSTON

(Continued from page 45.)

a viola player in the Boston Symphony since 1912, began his musical career in Russia, where he was heard with the symphony orchestras of Moscow, Petrograd and Kiev. Hans Ebell's admirable work as concert pianist includes public appearances in Petrograd, Vienna, Berlin, Paris, London, and Boston.

The quintet will be heard in this city on the evenings of November 24, February 11, and April 29, in Steinert Hall.

### NEW ENGLAND CONSERVATORY NOTES.

The New England Conservatory of Music opened its school year on September 18 with indications of an attendance that may exceed that of last season, when 2,298 students were registered. One of the features of the preliminary registration was the large number of post-graduate students of this and other conservatories and of students from foreign countries.

From Bertha Schoff, the library of the New England Conservatory of Music has this autumn received a valuable collection of pocket editions of the musical classics and some other works collected by this prominent member of the Musical Art Society, a former pupil of the late Carl Baermann, of the conservatory faculty. The library has also received, and will shortly begin to catalogue, the extensive musical library of the late Augusto Rotoli, of the faculty, which has been presented to the conservatory

by Mme. Rotoli and Francesca Rotoli. Other gifts are from Winthrop P. Tryon, Miss L. C. May, George W. Chadwick, Louis C. Elson, George G. Davis, Mrs. Horatio Lamb, Charles H. Mackay, E. O. Hiler, Miss White, Charlotte A. Parker, Elliot A. Pratt, the Harvard Musical Association and others.

A set of old musical glasses in quaint container has been lent to the conservatory by Miss C. S. Furness, of Brookline. These glasses Miss Furness inherited from her grandmother, Mrs. George W. Abbot, who was born in Java in 1800 and was educated in England. Mrs. Abbot later came to this country and settled first at Leominster and then in Boston. The glasses have been carefully preserved in the family, and Miss Furness remembers that her grandmother often filled them with water and played upon them in the approved way.

J. C.

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## ACROSS THE COUNTRY

**Asbury Park, N. J.**—(See letter on another page.)

**Boston, Mass.**—(See letter on another page.)

**Bridgeport, Conn.**—(See letter on another page.)

**Burlington, Vt.**, September 18, 1919.—Dorothy Parker, pianist, of Boston, has been engaged to play the organ at the College Street Church for a few Sundays.

Louise Harris, Burlington harpist, will begin a tour of fourteen weeks under the management of the White Lyceum Bureau on October 11. She is a pupil of Van Vechten Rogers, of Providence, R. I., and also of Alfred Holy, of the Boston Symphony.

Charles Janke, for several years pianist at the Majestic Theater, has resigned his position to organize an orchestra to be known as the Meunier-Janke Orchestra, with Alfred Meunier as the leader. Mr. Janke is also well known as a teacher of the piano. His place at the Majestic Theater has been filled by Harlie Wilson.

John W. Nichols, head of the vocal department at the University of Vermont summer school, has just been appointed head of the vocal department at Vassar College.

**Canton, Ohio**, September 10, 1919.—Canton is busily getting ready for what is said will be the biggest year in the history of music in the city. Besides the big concerts planned of world famed artists the amateur musical circles are making preliminary arrangements for the 1919-20 season, and the churches are engaging new organists and choir singers.

The second annual concert and recital of Ethyle E. Robinson, soprano, assisted by Mrs. Martin Boyer, pianist, both of Canton, and Harry J. Chalmers, harpist, of Akron, Ohio, took place Wednesday evening at the First Congregational Church. The audience numbered over 500 and the varied numbers given pleased. The feature of the evening, to judge from the applause, was an aria from "Eli"—"I Will Extol Thee," M. Costa.

Prof. Herman O. C. Korthuey, well known in musical circles in Ohio, announced Tuesday that his program for the year will include a few months' stay in Canton teaching esthetics of music, composition, history of music and interpretation.

Giovanni Sposaro has been secured as musical director of the choir of St. Peter's Catholic Church and starts his service September 14. He comes from the Church of St. Catherine of Sienna, New York City, where he has been director of music since coming to America from Italy six years ago. Rev. Father Struber secured Sposaro through the efforts of Carlo Peroni of the San Carlo Opera Company which appeared at St. Peter's last season.

Ira P. Penniman, teacher of music at Mt. Union College for the past two years, has been engaged to lead the congregational singing and lead the choir at the Trinity Reformed Church. Mr. Penniman graduated from the Chicago Conservatory of Music in 1900 and was later a pupil of Max Heinrich, oratorio and baritone leader.

Music circles were stunned Wednesday morning when news of the death of Grace Detmering Schraishuhn was published. As a singer and dancer Mrs. Schraishuhn's fame had spread throughout Ohio and her organization of the Canton Operatic Club, some years ago, made her nationally known. She was born in Newport, Ky., but had lived in this city most of her life. She had the leading part in the latest presentations of the local opera company.

**Chicago, Ill.**—(See letter on another page.)

**Columbus, Ohio.**—(See letter on another page.)

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Miami, Fla.**, September 9, 1919.—Urania C. Glaser has established her studios of the Verdi School of Opera on the third floor of the Havlin Building. In addition to her reception and music room, Mrs. Glaser has fitted up an attractive rest room for the comfort of her patrons.

At the meeting of the Children's Music Club last Saturday the cast for the operetta "Cinderella" was chosen. Bessie McKay Long, of Chicago, is assisting Mrs. L. B. Safford in staging the work. Mrs. Long possesses a delightful voice which always pleases her hearers. New names are received every Saturday and an effort is being made to obtain a thousand members.

Stanley Denzinger, a gifted pianist, played several numbers at an entertainment given for the Y. M. C. A. recently. He received prolonged applause and responded to encores generously. This young boy studied with Barcellos De Braga until placed with Mrs. Shelley Porter, who also studied with Mr. De Braga.

The Miami Symphony Orchestra delighted with a splendid program on Tuesday. Percy Long, baritone soloist of the Presbyterian Church, and the White Temple Summer Choir were the features of the evening. Mr. Long was heard in Handel's "Hear Me, Ye Winds and Waves." He was recalled twice and sang pleasing encores. The White Temple Choir sang "Oh, Italia, Italia, Beloved," from "Lucrezia Borgia," Donizetti, and "The Stars and Stripes Forever," by Sousa.

Mrs. L. B. Safford, director of the Children's Music Club, staged "Aunt Maggie's Will," a charming three act play, for the Daughters of the World War, War Camp Community Service, last Friday. The cast was composed of members of the Coconut Grove Dramatic Club, which is a section of the girl's clubs organized by Mecca Marie Varney, director of girls' work, War Camp Community Service. Mrs. Safford has charge of a number of dramatic clubs organized for the benefit of those desiring to

develop along these lines, and considerable talent has been discovered.

**Newark, N. J.**—(See letter on another page.)

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Pittsburgh, Pa.**—(See letter on another page.)

**Proctor, Vt.**, September 18, 1919.—Herbert Olson, a pupil of Leopold Auer, is giving a series of recitals in Vermont this autumn. He appeared on September 14 in this place, assisted by Mrs. J. A. Cocklin, soprano, and Florence Mead, accompanist, and also played at Rutland, September 19, at the Baptist Church vestry, when Miss Mead, organist of the church, was again his accompanist.

**Reading, Pa.**, September 17, 1919.—George D. Haage announces that his subscription concerts will start on Tuesday evening, October 21, with Frieda Hempel, soprano of the Metropolitan Opera Company, as the soloist. Four other concerts will be given in Rajah Theater here during the coming season by Percy Grainger, Australian pianist; the New York Philharmonic Orchestra, under the conductorship of Josef Stransky; Emilio De Gogorza, baritone, assisted by Max Gegna, cellist, and Toscha Seidel, violinist.

The Reading Choral Society held its first meeting in the Chamber of Commerce rooms, with Edward H. Kner presiding and G. E. Kramlich recording the minutes. Various committees were appointed and plans were discussed for the coming concert season. Henry F. Siebert, organist at Trinity Lutheran Church, was chosen the choral conductor, and Emilie M. Strauss, organist of St. Paul's Church, was appointed the accompanist. Recommendations and restrictions were suggested whereby the standard of the society will receive prompt recognition in musical circles when they render their first oratorio, which has been decided to be the Prout edition of "The Messiah." Three concerts will be given during the ensuing season, and for the initial concert they will present the Russian Symphony Orchestra, with Emma Roberts, contralto, as the soloist.

**San Antonio, Tex.**, September 17, 1919.—The San Antonio Mozart Society, of which Harriet Richardson Gay is president, held an informal reception on September 2, to meet the new director, Hector Gorjux. An interesting musical program was given by Alice Conrey Slade, Carmen Gorjux and Margaret West, pupils of Mr. Gorjux.

An enjoyable program was presented September 3, in the Nurses' Recreational Hall, Fort Sam Houston. Those who contributed numbers were Mrs. Guy Simpson, mez-

zo-soprano; Mrs. Roy D. Wilson and Mrs. Lawrence Meadows, pianists, and Herbert Wall, baritone.

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**St. Johnsbury, Vt.**, September 18, 1919.—Maud Powell, American violinist, is to make her first Vermont appearance at the Colonial Theater on September 25.

**Tacoma, Wash.**—(See "Music on the Pacific Slope.")

**Vancouver, B. C.**, September 5, 1919.—The Vancouver Symphony Society has been established on a permanent basis by registration under the Benevolent Societies Act. Announcement has been made of a series of ten concerts beginning Sunday, October 5, and continuing on every third Sunday following.

A pioneer of Vancouver's musical life, George P. Hicks, passed away on August 22. Mr. Hicks had been a resident of the city for the past thirty years and was the supervisor of music in the public schools and conductor of the Vancouver Musical Society. During the last few months Mr. Hicks' health had been failing. At the close of the school term he devoted much of his time in preparing the massed choir for the peace celebration held in the Arena on August 4.

Francesco D'Auria, another prominent musician of Vancouver, was called by death on August 31. Signor D'Auria had accomplished a great deal as a teacher of music in this city, and before taking up his residence here had pursued a successful career. He had the honor of being chosen by Mme. Patti as the conductor of her orchestra on her American tour.

An interesting concert was given in the Vancouver Arena on August 26 by the Whitney Boys' Chorus, an organization of about 170 Seattle boys, under the direction of H. E. K. Whitney. They succeeded in arousing the enthusiasm of a very large audience, which appreciated the youngsters' efforts.

Goldwin Stewart, baritone, who has studied exclusively with David Ross, of Vancouver, has accepted a position with the Beecham Grand Opera Company, London. Mr. Stewart has recently returned from service with the Canadian forces.

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## PACIFIC SLOPE

(Continued from page 43.)

week by Conductor Alfred Hertz, who also made public the list of compositions to be placed in rehearsal, beginning September 23. For the opening concert on October 10 the program will consist of Brahms' second symphony, Debussy's "Fetes," the overture to Gluck's "Iphigenia in Aulis," and the prelude and "Love Death" from Wagner's "Tristan and Isolde." On the second program will be presented the Cesar Franck symphony, Ferruccio Busoni's symphonic suite, op. 25, and the overture to Mozart's "The Magic Flute."

The list of works which are to be added to the repertory of the orchestra this season was given on page 13 of the September 18 issue of the MUSICAL COURIER.

Standard works from the orchestra's repertory selected for use this year include Brahms' fourth symphony, Beethoven's fourth, fifth and eighth symphonies, Dvorak's fifth symphony, Rachmaninoff's second symphony, Schubert's C major symphony, Tchaikovsky's fourth symphony, Mozart's "Jupiter" symphony, Haydn's "Military" symphony, Kallinikoff's G minor symphony, Rimsky-Korsakoff's "Sadko," Sibelius' "The Swan of Tuonela," Dvorak's "Carneval" overture, Schubert's overture to "Rosamund," Wagner's "Death of Siegfried" and the "Magic Fire Spell," Bach's "Brandenburg" concerto, and Mozart's concerto for flute and harp.

Albert Spalding and Clarence Whitehill have been engaged as soloists with the orchestra.

## CONRADI ORGANIZES NEW INSTITUTE OF MUSIC.

Aiming at the establishment of a conservatory which will be a permanent and important factor in the musical life of the city, Arthur Conradi, the violinist, and six enthusiastic associates have organized the Institute of Music of San Francisco, which begins its official life this month with a promising enrollment of students. With Conradi are associated George Edwards and Harry E. Van Dyke, instructors in piano; Arthur Weiss, instructor in cello; Mrs. M. E. Blanchard and John Whitcomb Nash, instructors in voice, and Julius Gold, instructor in harmony.

The courses of study are designed to meet the requirements of three classes of pupils—those who are preparing for professional careers either as executants or teachers, those who desire to study music merely as an accomplishment, and those who wish to become appreciative and intelligent auditors. For the third class a special course of lectures by the faculty has been arranged. The institute is divided into a preparatory school and a conservatory of music, which will confer two degrees—teacher's certificate and diploma.

Student recitals will be given at regular intervals, and there will be in addition an interesting series of faculty recitals. The latter will have for their object the introduction of new works which are considered worthy of serious consideration. At the first faculty recital will be presented a sonata for violin and piano by Catherine Urner, who was recently awarded the Ladd Prize at the University of California for two years' study in Paris.

## CLEMENT PIANO SCHOOL OPENS THIRD SEASON.

The Ada Clement Piano School reopened this month for its third season. Excellent results are being accom-

plished by the institution, which provides its pupils with theoretical and aesthetic instruction, as well as technical training. Ada Clement, the director, has for her faculty associates Lillian Hodghead, Nettie Mae Felder Clement, Helen A. Huebner, Adele Ulman, Zoe Peterson, Elinor Burbrow and Helen Rust.

## HEALY OFFERS FINE LIST OF ARTISTS.

Manager Frank W. Healy will open his season of attractions with a concert by Geraldine Farrar on October 5, with Arthur Hackett, tenor, and Rosita Renard, pianist, as assisting artists. During the season he will present Clarence Whitehill and Rudolph Ganz in November, Luisa, Tetrassini in December, Carolina Lazzari in January, Leo Ornstein in February, Amelita Galli-Curci in May, and Eugene Ysaye and Mischa Elman in joint recital, also in May. Will Marion Cook's American Syncopated Orchestra will visit here in November under Healy management.

While he was in New York this summer, Mr. Healy learned that Father William Finn, director of the Healy Choristers, is to make a visit to the Pacific Coast in January. He obtained from the distinguished conductor the promise that he would direct a music festival while in San Francisco, and plans are under way for the organization of an orchestra and the engagement of soloists.

## OPPENHEIMER TO MANAGE MANY CONCERT ATTRACTIONS.

Manager Selby C. Oppenheimer will present Lambert Murphy and Merle Alcock in joint recital the last of October as the inauguration of his season. Other artists on his list are Ernestine Schumann-Heink, Jascha Heifetz, Alfred Cortot, Jacques Thibaud, Percy Grainger, Albert Spalding, Riccardo Stracciari, Yvette Guilbert, Sophie Braslau, Florence Macbeth, Helen Stanley, the Flonzaley Quartet, the St. Cecilia Orchestra, the Minneapolis Symphony Orchestra, the Isadora Duncan Dancers and George Copeland, the Cherniavsky Trio, the Zoellner Quartet and Sousa's Band.

R. C. B. B.

## \$2,000,000 MEMORIAL BUILDING PROPOSED FOR THE BAY CITIES

## Music and Art Center to Be Established—Oakland

Hears Fine Production of Gluck's "Orpheus"—

Moore Shipyard Band Plays at the Kinema—

Bank Clerks Organize Chorus—Notes

Oakland, Cal., September 13, 1919.—The Board of Regents of the University of California has announced that the money received from a property in San Francisco when sold is to be utilized for the purpose of purchasing a site for a music and art center in that city. A popular subscription plan to raise \$2,000,000 for the erection of a memorial to the California soldiers and sailors of the late war is being floated. In the proposed building will be housed the institute of art, municipal opera, and the city's musical association.

## GLUCK'S "ORPHEUS" PRODUCED AT GREEK THEATER.

Saturday evening of last week a representative crowd of people assembled in the Greek Theater, Berkeley, to witness a noteworthy production of Gluck's "Orpheus," under the direction of Paul Steindorff. Lydia Sturtevant

sang the part of Orpheus, Ina Herbst Wright that of Eurydice, and Amor was interpreted by Anna Young. Each did fine work. An effective chorus and orchestra contributed much to the excellent ensemble and Anita Peter Wright's ballet, with Miss Vandever as solo danseuse, was a delight. Clever effects of lighting were installed by Samuel J. Hume and F. O. Lee.

## IONE PASTORI MAKES DEBUT AT ORPHEUM.

Ione Pastori, a talented young lyric soprano, trained under the best masters, made her debut in vaudeville this week at the Oakland Orpheum, where she has been engaged as a special feature.

## MOORE SHIPYARD BAND PLAYS AT THE KINEMA.

Every evening this week the overalled musicians of Moore's Shipyards are giving a concert at the Kinema for the benefit of the band fund. This organization, which was formed during the war, has taken a definite place in the musical life of Oakland. It won first prize at the California State Fair, held at Sacramento recently, and every Wednesday at noon gives a concert at the shipyards to more than 7,000 of the men employed there. The concerts are given under the direction of Al Williams.

## BANK CLERKS ORGANIZE NEW CHORUS.

The bank clerks of Oakland and San Francisco have organized a chorus on similar lines to the famous Banks' Glee Club of New York. Arthur Claassen, recently of New York and a prominent conductor of choruses and symphony orchestras, is aiding in starting the new organization, which held its first meeting last Wednesday across the bay.

## NOTES.

Music at the first meeting recently held by the Speech Arts Association of California was given by William Caruth, piano, and Robert Rorke, violin.

Lilian Critchley, well known in amateur musical circles in Oakland, announced her engagement to William Young Bell after the rehearsal of the Y. W. C. A. Orchestra Club, September 11, when she served cake and ice cream. The announcement was read by the leader of the orchestra, George T. Matthews. The marriage is to take place late in November.

The prize of \$10 recently offered by the combined Elks Clubs of Oakland and Berkeley for a feature song for their musical extravaganza, "Down Rainbow Lane," to be presented September 22 and 23 in the Oakland Municipal Auditorium, has been awarded to "Ruddy" Seiger, Oakland jazz pianist, and now leader of the orchestra at Fairmont Hotel, San Francisco.

Margaret Harvey, Oakland contralto, recently dedicated the forest play, "The Soul of the Sequoia," to California Redwood Park, Big Basin, Santa Cruz country. She interpreted the "Hymn to the Sequoia," in which 5,000 persons under the giant trees took part. California Redwood Park is the only bit of forestation in the world remaining from the Pliocene period of the Tertiary Age and contains 14,000 acres in which grow the tallest trees in the world. Miss Harvey remarked, "California has the opportunity of instituting a forest symphony of music and drama that will win world-wide attention." The event may be made an annual one.

E. A. T.



[Attention, anonymous letter writers, attention!!! Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is now given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answer.]

## PITCH.

"Will you please inform me whether these figures are strictly correct?"

International pitch (middle C), 261.

Concert pitch (middle C), 274.

American Federation of Musicians (for A), 440.

"If international and concert pitch are, as a rule, stated in A (instead of C, please state their respective pitches in A."

"I understand that A-440 (American Federation of Musicians) is now used by the Chicago, Minneapolis, St. Louis, New York (both), Russian and Cincinnati Orchestras, by the Audi-

torium Theater, Chicago Orchestra Hall, Lyon & Healy, Mason & Hamlin, Wurlitzer, Casavant Bros. and others, and that J. C. Deagan, of Chicago, who makes orchestra bells, has brought into line most of the smaller theaters."

"Is concert pitch (C-274) used to any extent now?"

The best authorities give different pitch as follows: International pitch A-435 in the tempered scale, concert pitch A-461.6, American Federation of Musicians A-440 and middle C-258.65 vibrations per second.

These figures, of course, mean that the vibrations have been carefully calculated, to an exactness that can be depended upon. But it is not true that the difference between A-435 and A-440 is so small that it is difficult to distinguish between them, five vibrations making scarcely a perceptible difference except to the highly trained ear. It is much easier to make calculations in A-440 than in A-435, the fractions are less complicated.

Inquiry at the American Federation of Musicians' headquarters in New York discloses the fact that in May, 1917, at the twenty-second annual convention of the federation, held at St. Louis, Mo., the following "standing resolution" was adopted:

"The American Federation of Musicians recognizes fourth octave A-440 vibrations as being the existing and accepted international pitch."

It is undoubtedly true that all the orchestras you mention in your inquiry are using the A-440 pitch. Mason & Hamlin have their pianos tuned to the A-440 pitch, and if any change was to be made it would be slightly above that pitch. Wurlitzer pianos are tuned to A-435 and 440, but more often to the latter figure. The Boston Symphony Orchestra uses A-440. In fact, all the representatives of piano firms and orchestras in this city state that A-440 is in general use by the best musical organizations and piano firms, although the cheaper makes of pianos are often tuned higher than A-440, as they are inclined to drop to a lower tone.

J. C. Deagan, of Chicago, has issued a very elaborate chart showing all the variations of A-440, giving his reasons for using the same and showing its advantages over all other pitch. It must be granted that at the present time A-440 is the standard and international pitch which should be adopted by all, not only by the smaller theaters, but wherever orchestras are used. In the two years since the adoption of this pitch by the federation it must have made greater advances than those suggested in your question and be in use far more universally than you suggest.

Concert pitch is little used at present. As a matter of fact many singers refuse to sing up to that pitch; while the strings of instruments are liable to break under such a strain as is thus put upon them. A lack of uniformity in pitch causes much confusion and annoyance, so that standardization is an absolute necessity.

It was in 1854 that the A-440 pitch was adopted at a convention held in Stuttgart, this being the record for the first standard pitch. Five years later what was called the French diapason normal, A-435 at the temperature of 20 degrees Centigrade, was established. This was adopted by several of the leading symphony and opera orchestras, the Boston Symphony Orchestra accepting this pitch in 1883.

A committee of the Piano Manufacturers' Association of America, of which Gen. Levi K. Fuller was chairman, made an investigation of musical pitch in which it was assisted by Prof. Charles R. Cross, of the Massachusetts Institute of Technology. After consulting authorities both in this country and Europe, this committee in 1891 adopted the diapason normal as the standard and called it the international pitch. This was A-435 at a temperature of 20 degrees Centigrade (68 degrees Fahrenheit).

Quoting from Baker's "Dictionary of Musical Terms," it is said that "Pitch is the position of a tone in the musical scale. The relative pitch of a tone is its position, higher or lower, as compared

with some other tone. Its absolute pitch is its fixed position in the entire range of musical tones. The absolute pitch of a tone is determined by the number of vibrations per second."

It was early in the seventeenth century that a pitch averaging about 440 vibrations was established, and this continued to be used for over 200 years, being called the classical pitch. After this the pitch was forced up higher and higher until as high as A-576 was reached. The London Philharmonic Orchestra, in 1826, under Sir George Smart, used the French diapason normal, A-435, but under the baton of Sir Michael Costa, in 1845, it was raised to A-455.

It is related that an enthusiast on the subject of pitch once tuned an instrument in an absolutely scientific manner, with the result that it lost all use as a musical instrument, but was a fine monument of the skill and technical knowledge of the tuner.

Now that A-440 has been so largely adopted, it is assumed that there is, or soon will be, what may be called a standard pitch for America at least, and thus this often disputed question will be satisfactorily arranged.

## WHAT MANAGER?

"I have been studying vocal music in New York and working in an office at the same time for the past two years. Now I feel that it would be to my advantage to spend my time in getting experience and confidence in myself on the stage or in an opera house or something similar. Can you advise me to what manager I should go to be properly placed? I am not acquainted in the city with musical authorities and would appreciate any advice which you would give me very much."

As you have only been studying for two years you do not, of course, expect to make appearances where you would be a soloist, as that length of time is not sufficient for you to have acquired the art of singing sufficiently well to do so. To make a debut before you are ready would injure your future prospects. You know that to place yourself under a manager requires a certain amount of money which must be expended to make your name known. Advertising has to be done in the case of every singer, more especially in an unknown one. Would it not be better for you to join some club, where you could sing with others and find out what you are capable of doing? To join a good singing club you would have to have your voice tried, as a certain standard is required. It is with no wish to discourage that the above is written, but your amount of study does not seem to be enough to fit you for any public work, and it is much better for you not to make a false start. If you would consider the chorus at the Metropolitan, which might give you experience and acquaintance with the stage, why not call on Mr. Petri at the Metropolitan Opera House? He would give you an opinion that should be of service to you. You could then continue your studies and your work and in another two years might be in better position to take up public work. Many of those who are singing successfully on the stage today devoted eight or ten years to the preparation. Does your teacher think you are fitted to make a beginning now? If you still wish to consult a manager, you will find the names of the leading ones of this city in the MUSICAL COURIER, any one of whom will do their best for you. But they also will have to hear you sing and find out for themselves whether you ought to begin your career at the present time.

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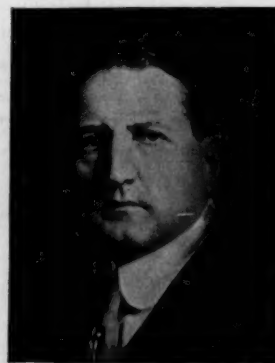
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